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KUMARA SAMBHAVAM

OR

THE BIRTH OF WAR-GOD

TEXT WITH ENGLISH TRANSLATION
LITERALLY TRANSLATED INTO ENGLISH PROSE

BY

H. H. WILSON

EDITED WITH INTRODUCTION

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WA PRASAD DWIVEDI M.A

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Kalidasav's Literature : A new Landmark

The climax of Kalidasa's Art is the conclusion of Indian culture, which the Puranic-Literature calls Bhukti-mukti-krd-dharma, the religion of the fulfilment of the legitimate desires of life and the complete liberation from all possible types of Bondage i. e. salvation. Human body is nothing but an accumulation of Mind and Intellect, consciousness being its 'Hrdaya' heart or centre. Indian mind from body to intellect confesses the Permeation of death on the one hand and on the other at the same time gives imphasis on immortality of Chaitanya-consciousness. The stream of beauty which flows through this immortal Preamble has been divided into three aspect of Sharira (Body), Manas (mind), and Buddhi (Intellect) by the Indian conception of life. It transforms the entire life of humanity and its race towards the ultimate goals (पुरुषार्थ's) into Tirtha, the holy place of pilgrimage.

Body is the site or substratum, the chariot and the consciousness its illuminater. With the help of those two mind and Intellect contrive the lifeplay. Therefore, in our entire lore the life-branch which stands preeminently, has expounded itself in the sun and the moon dynasties.

On the basis of the doctrine accepted by the thousand-fold saying—"What is in the universe is in the body"—of the Vedas, philosopies and Agamas, what element moon or Soma represents in the Nature is represented by mind in our body or spiritual aggregation of primary atoms; likewise the sun or fire in the nature, is the intellect therein. Again, among the most part of the life the permeation of the Mind is undoubted. We may call the life the astrological-wheel, the moon of the Mind shining with myriads of stars in its operation. The sun of the Intellect is alone, yet it is more brilliant. The pervasion of the Mind and its superiority are explicitly (obviously) visible among the animals. It is permeated up to the three aspects of man too. Which the Gita calls 'Karmasangi' and the upanisads 'Sariradharma', 'Avyavasayi' and 'Dandramyamana' are indeed beings due to the importance of spiritual sheath (Manomaya-kosa). Indian culture has cultivated the Mind by performing austerities, divine imagination, vivid alurements of the 'mantras' and so many other methods, he has cultivated the race of Intellect by the upanisadic spiritual accomplishment, performing sacrifices and practicing 'Yoga' and by many other super human and extraordinary means. Poet is a wakened and intrepid parrot in the cage of culture. He keeps lighted (awakened) all the preambles of human-embelishments with his art. Often the parrot suggests the new way in his translatory sweet melli fluous (honied) language, and then we begin to call him a great poet.

Kalidasa has described the life history (memoir) of the sun dynasty with all its embellishments in the Raghuvamsa, the last great-epic of the sanskrit language. Having altered all the comprehensive akhyanas' (historic tales) into audible epic he has expected a comprehensive study thereof by the readers,. Raghu is the sole hero of the said epic. Ram whom Abhinavagupta took as the hero of the Raghuvamsa' is suppliment to Raghu. The poet has reflected the comprehensiveness of his life on the climax. He has followed the similar soft and immediate effective medium of drama for the four sided pervasiveness of the human mind. In this aspect his art has been proved to be like three steps of Trivikrama leaving nothing. He has written only three dramas among which the Malavikagnimitram' stands first; then follow the Vikramorvansiyam and the Abhijnana Sakuntalam.' These three are the three stairs of three premitive art of Kalidasa in which are laid down explicitly his restoring formulae, life philosophy and 'Sugam upaya,' easy means in due order. In the Raghuvamsa he has rendered only a translation of the path of unity (Yogapatha) of Indian culture, and of course it is the peculiarity of the path that a mere translation there of is possible. He has suggested a new path too, in these dramas that is the path of love (Snehapatha). The dramatic art of Kalidasa starts from this spot and reaches its completion. Affection is the way as well as the goal there in.

Kalidasa has indicated this element in his first dramatic creation i. e. Malavikagnimitra. The hero of the play himself says—

> न हि बुद्धिगुणेनैव सुहृदामर्थ दर्शनम् ।
> कार्य सिद्धिपथस्त्वन्यः स्नेहेनाप्युपलभ्यते ।।

[Malavikagnimitra, IV. 6]

'They whose heart is beautiful, do not confess logic or argument as the only medium of each and every acquisition. To them appears another way of the complete attainment of human efforts (Purusartha) too. They make their achievements with affection.' The terms logic, affectionate, object, effort, affection and achievement deserve explanation here—

(1) Buddhiguna (logic or Reasoning)—This has been used for discussing faculty of minds. In the Arthasatra of Kautilya the word has been used in the same connotation—

भक्तिरेषा न बुद्धिगुणः—Kautilya, Arthasastra, (1. 8. 13.)

On the authority of Kautilya (शुश्रूषा- ग्रहण-धारण विज्ञानो-हापोह तत्त्वाभिनिविष्ट बुद्धिं विद्या विनयति नेतरम्—1.5.5) Kamandaka has thought of seven qualities of intelect—

> शुश्रूषा श्रवणं चैव ग्रहणं धारणं तथा
> ऊहापोहोऽर्थ विज्ञानं तत्त्वज्ञानं च धीगुणाः ।।

Kamandaka Niti, III, 22.

Taking 'Uha' and 'apoha' separately Rajasekhar has accepted eight qualities of intellect (Vide Kavyamimamsa ch. 4) Even Kalidasa himself endowing all the qualities of intellect with Raghu the hero of the Raghuvamsa, has compared him with the horses of the sun—

धियः समग्रैः स गुणैरुदारधीः क्रमाच्चतस्रश्चतुर्णवोपमा : ।
ततार विद्याः पवनातियातिभिर्दिशो हरिद्भिर्हरितामिवेश्वर ॥३०॥

Raghuvamsa, III, 30

'The brilliant Raghu crossed the four profound learnings like four oceans, with all the qualities of Intellect as with the wind-like horses, the sun crosses the four directions.

The sun is supposed to have possessed seven horses (Sapta-Sapti), so Kalidasa accepts the seven qualities of Intellect. Even today 'Uhapoha' is wellknown in the sense of reasoning in the Indian languages. Anvikshiki', the circumspection of the well-known fact is the meaning which the word conveys. Kautilya has called it 'the lamp of all learnings', the means of all performances (injunctions) and the resting place of all religions—

प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम् ।
आश्रयः सर्वधर्माणां शश्वदान्वीक्षिकीमता ॥

Kautily-Arthasastra, 1. 2. 12.

Kamandaka takes 'anviksiki' as the cause of Atma-Vijnana and Atma-jnan (kamandaka Nitisara. II. 7-27). Kalidasa himself uses the word 'Tarka' (reasoning) for the qualities of Intellect.

तत्वावबोधैक फलो न तर्क :—(Malavikagnimitra, III. 10)

Thus being the most significat among all the qualities of Intellect the word Buddhiguna' is used here for anviksiki or' 'tarka' (Logic or reasoning).

(2) Suhrd, Affectionate—One who does posses a noble and graceful heart and is ever fond of universal brotherhood; in whom are reflected the preamble of unhatredness for all beings and actions such as happiness, simpathy etc.

(3-4) *Artha and Karya* :—are synonymous to object, purpose, aim etc.

Affection—Function of the mind being united with which man feels the binding of heart. Kalidasa calls the amorous way of it as kama—

‡स्नेहस्य ललितोमार्गः काम इत्यभिधीयते ।

Quoted in Dasarupakavaloka from Vikram.

In Indian philosophy and religion both means and object accomplishment and accomplishable, path and destination are undistinguishable (Unseparable). Kalidasa himself says in his laudation to Brahma—

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना ।
आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥ [Kumar. II. 10]

'O lord your knower and knowable are identical (=Soul;
Your creator and the creation are identical (—Soul);
Your site of dissolution and the subject there of are identical (=Soul).'

In this way even Kama has been accepted in both the forms. Vatsyayana takes Kama as an instinct of the sense organs accompanied with mind towards the congenial Subject.

श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणानामात्मधिष्ठितानां स्वेषु स्वेषु विषयेषु आनुकूल्यतः प्रवृत्तिः कामः
(kamakala, karika 7)

'Saivasastra recognises Kama as the form of God.

Punyanandacarya in his Kamakala Vilasa has explianed Kama thus—

कामयते अभिलष्यते स्वात्मत्वेन परमार्थ महाभिर्चोगिभिरिति कामः ।

Kamakala Vilasa, Karika. 7.

'Which is desired by the Mahayogins who have attained Paramartha, is Kama.' Kalidasa takes Kama in both the senses.

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‡ Though M. Velanker of Bombay does not accept this verse as of Vikrmorvasiya in his famous edition of the same work, published by Sahitya Akadami of Govt. of India, I think this verse unaviodable from the play.

Upaya bhuta Kama—Kama is an easy accomplishment of the human-effort, because of the fact that it is omnipresent, eternal and self commenced; its contemplation is not depended on anything, The great seer says—

तिर्यग्योनिष्वपि तु स्वयं प्रवृत्तत्वात् कामस्य
नित्यत्वाच्च न शास्त्रेण कृत्यम् —Kama sutra, I. 2. 17,

Acarya Abhinavagupta recognises the supreme position of Kama in the following words—

रतौ हि समस्त-देव-तिर्यङ् नरादि जातिषु अविच्छिन्नैव वासना आस्ते ।
न कश्चित् तत्र तादृक् यो न हृदय संवादमयः । यतेरपि हि तच्चमत्कारोऽस्त्येव
Locana. II. 7.

Desire for love in gods, animals, birds men etc are eqally unevitable. Even the yogins too are in the grip of Kama. The Brahmanic literature considers Kama as the fulfiller of all the 'takings and giving of the undertakings (business of the universe)—

कामो दाता कामः प्रतिगृहीता
Tait. II. 2. 5. 6.

According to them Kama is infinite enexausstibb like the ocean—समुद्र इव हि कामः नैव हि कामस्य अन्तोऽस्ति न समुद्रस्य—(Tail. II. 2. 5 6.)

Satapatha regards every creature permeated with Kama—पशवः कामधारणम्—(Sat. VII. 1.1 8)

The seer of the Nasadiya-Sukta takes Kama as the first manifestation of the Supreme spirit (Virat Purusa)—कामस्तदग्रे समवर्तत—Nasadiya Sukta. Kama is taken to be rested in the centre of the heart of the Supreme Spirit—हृदि कामः । The great poet like Kalidasa accepts this supremacy of Kama's power. In the Kumarasambhava Indra says to Kama—

'उभे ममास्त्रे कुलिशं भवांश्च ।
वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकं च ॥
Kumarsambhava III. 12

Two are my weapons the thunder bolt and you (=Kama). Between the two the thunderbolt does not show its effect on ascetics whereas you do so everywhere successfully.

Indra is the symbol of universal power. Satapatha regards him as Both power and Lord of power—

इन्द्रो बलं बलपतिः (Sata. XI. 4-3-12).

The sacrificer who has control over universe invokes the same Indra with his power—इन्द्रो मे बले श्रितः (Tait Bra. III. 10-8-8) Surely describing Kama as unfailiable one by the mouth of Indra, Kalidasa recognises him (Kama) great with power. He makes Kama describe his power himself. Kama speaks before Indra the Lord of gods, 'I admit that the bow in my hand is of flower and the bow in 'Sankara's hand is Pinaka, nevertheless I can deviate his steadiness or paitence. Only the accompaniment of mead (madhu) desired for the purpose—

तव प्रसादात् कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा ।
कुर्यां हरस्यापि पिनाकपाणे धैर्यच्युतिं के मम धन्विनोऽन्ये ॥
Kumarasambhava III. 10.

Of course, if Sankara had come as Hara not becoming Sive and accepted Pinaka without taking help of his third eye, the weapon of penance, surely he would have been conquered by Kama. Of what deviation from patience he has promised that he did. Lord Sankara once saw Parvati with a keen desire, though later on he got rid of the excitement of organs (Kumarasambhava, III Sarga). Punishment (danda) is the chief means of demoniac power, Sukracarya the Preceptor of Asuras regards punishment as the sole learning (Vidya). Kautilya, Kamandaka and Rajasekhar etc. all echo the view of Sukracarya—

(i) दण्डनीतिरेका विद्या इत्यौशनसाः--Kautilya Arthasastra 1-2-5.
(ii) एकैव दण्डनीतिस्तु विद्येत्यौशनसी स्थितिः-Kamandaka Nitisara II, 5.
(iii) दण्डनीतिरेवैका विद्येत्यौशनसाः- Kavyamimamsa.

For this punishment too the Kama of Kalidasa gives challenge to 'Sukracarya—

अध्यापितस्योशनसापि नीतौ प्रयुक्तराग प्रणिधिर्द्विषस्ते ।
कस्यार्थकामौ वद पीडयामि सिन्धोस्तटावौघ इव प्रवृद्धः ॥

Kumarasambhava III. 6.

'I can cut down Artha and Kama of those who **have learnt** from Sukracarya, as the flood of river the banks.

This Kama of Kalidasa speaks the same for man-power (Kumarasambhava, III, 3, 5, 7, 8). And this is true too. Affection towards one's offspring, devotion, friendship tender-heartedness, love and sympathy are the forms of this powerful Kama. Where the cool or graceful shadow of Kama spreads the cruel feelings of blow, impediment, violence and revenge fly away from there. At that time the demoniac power also sings its praise. Ravana of Valmiki is the beautiful example of it. He speaks to Sita—

वामे ! कामो मनुष्याणां यस्मिन् किल निबध्यते ।
जने तस्मिनस्त्वनु क्रोशः स्नेहश्च किल जायते ॥

Sundarakanda. 22, 4

Kindness and affection increase upon one whom the feeling of Kama rests upon. The forest-dwelling of Parvati in the Kumarsambhava is due to the increasing power of Kama. Her penance was verily aimed at obtaining the love of Siva; and Sivav's perfect absorption too was aimed at the achievement of Parvati. As a matter of fact Kama is the true Asrama. Indra recognises this prowess of Kama. In the Kumarasambhava eventually he makes his utterance—

सर्वं सखे त्वय्युपपन्नमेतत् (Kumarasambhava III. 12)
Friend, everything is possible to you'.

Kalidasa has assigned Supreme place to the erotic sentiment, coition being its back-bone. Acarya Ananda Vardhana confesses its supremacy frequently—

(1) शृंगार एव मधुरः परः प्रह्लादनो रसः ।
तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति ॥

Dhvanyaloka, II. 7.

(2) श्रृंङ्गारस्य सकलजनमनोहराभिराम त्वात् तदङ्गसमावेशः काव्ये शोभातिशयं पुष्णाति । I bid

(3) श्रृंगाररसो हि संसारिणं नियमेनानुभवविषयत्वात् सर्वरसेभ्यः कमनीयतया प्रधानभूतः । I bid.

(4) श्रृंगाररसाङ्गेरुन्मुखी कृताः सन्तो हि विनेयाः सुखं विनयोपदेशान् गृह्लन्ति । सदाचारोपदेशरूपा हि नाटकादि गोष्ठो विनेयजन हितार्थमेव मुनिभिरवतारिता । I bid

Verily erotic sentiment is the sweetest all of sentiments. It is attractive of the heart of all. Every mundane as a rule perceives it. Good teachings can easily be conveyed to people attracted by erotic sentiment through drama etc. In the favour of this sentiment Acarya Abhinavagupta has given his consent.

मधुरो हि शर्करादिरसो रसनानिपतितो झटित्यभिलषणीय एव भवति । वीतरागोऽपि विपर्यस्तान् भवान् पश्यति न ह्यस्य वोणाक्वणितं काकरटितकल्पं प्रतिभाति ।

Dhvanydlokalocana, P, 488.)

'Ssweet things such as sugar etc., falling upon the tonegue become desired for. They do not seem otheawise even to the detached persons. It is not the tune of the lute which is the cawing of the crow to them.'

In the epics of Kalidasa Kama stands as Kameshwara, the lord of Kama.

Upeya-bhuta Kama—The plays of Kalidasa are in his own words the visual god-sacrifice. Their introductions are marvellous. Purusarthas are their outcome. They are the ground to work upon for the world-picture as well as the art too. Their amusement is eternally true. Where the world issues from and where it dissolutes in, there too they are present—

"देवानामिदमामनन्ति मुनयः शन्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वांगे विभक्तं द्विधा।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

Malavikagnimtra 1. 4.

Actually, he has employed into practice the preamble of his dramas. In the very beginning of his dramas Lord Maheshwara, the consort of Uma appears in his visible and powerful form. Each of his dramas begins with a benediction containing the adoration of Siva. Acarya Abhinava Gupta saw it with different eyes. He called it 'Sivamayi bhumika and illucidating its importance commented that whatever the word of Bharati begins with this preamble becomes auspicious. Its consequence is always auspicious—

वस्तुतः शिवमये हृदि स्फुटं सर्वतः शिवमयं विराजते।
नाशिवं क्वचन कस्यचिद् वचः .... ॥"

Dhvanyaloka locona

Each of the dramas of Kalidasa is that of the erotic sentiment. Keeping in view the above statement of Acarya Abhinava Gupta Kalidasa's Srinagara can be regarded as the form of Siva i.e. auspicious. It is also supported by the arguments.

In the cenception of eight images of Siva Kalidasa regards him as the form of sacrifice. Sacrifice is the offering of oblation into fire by the host (Yajamana). His every hero is a host. He calls गृहस्थाश्रम (the second stage of life) too, a sacrifice (Raghuvsasma 17)Kumarasambhava VII, 47). The Brahmanic liturature accepts a different sacrice in गृहस्थाश्रम. The householder is the Agni and housewife being the oblation or Soma. In the गृहस्थाश्रम the householder form of Agni is placed into the housewife form of Soma by which the creation is made. The sacrifice perofrmed by the householder and the housewife is verily the Sama-sacrifice. Surely Kama if it is of husband and wife, is Siva.

Kalidasa regards Kama as Siva. The Sakuntalam reads.

प्रवर्ततां प्रकृति हिताय पार्थिवः सरस्वती श्रुतिमहती महीयताम् ।
ममापि च क्षपयतु नील लोहितः पुनर्भवं परिगतशक्तिरात्मभूः ॥

Bharata Vakyam.

'May the king be engaged in the welfare of his subject. May the goddess Saraswati great with sacred knowledge, be propitiated. May the self created Lord Nilalohita, adorned with power throw aside my repeated birth.

Acarya Abhinavagupta also in the conclusion of the said Siva-Bhumika followed the same path—

'तेन वः शिवमयी दशा भवेत् ।'

In the above said Bharatavakyam he called Siva as self-created (Atmabhu) surrounded with power (Parigata Sakti) and blue-red coloured (nila-lohita). These three attritutes are also shared by Kama.

Atmabhu—This word is synonym of Brahma and Kama in the Amarakosa—ब्रम्हाऽत्मभूः (III. 1. 16), मकरध्वज आत्मभूः (I. 1. 26). Visnu has been called स्वभू here— 'केशवो माधवः स्वभूः (I. 1. 18). The word 'Atmabhu' has the same sense as 'Svabhu'. Both the words Atmabhu and 'svabhu' are synonymous to each other—दहृशे चक्रीकृत चारुचापं प्रहर्तुमभ्युद्यतमात्मयोनिम् । Kalidasa regards Brahma, Visnu and Siva inseparable and identical. In the Kumarasambhava the host of gods speaks to Brahma —

नमस्त्रिमूर्तये तुभ्यं प्राक् सृष्टेः केवलात्मने ।
गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥

Kumarasambhava, II. 4.

'You possess three forms (Trimurti). Before the creation you are alone. In the creation you become soul with three gunas'. In the Raghuvamsa this host speaks to Visnu—

नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते ।
अथ विश्वस्य संहर्त्रे तुभ्यं त्रेधा स्थितात्मने ॥

Raghuva, N, H. X. 16.

You first create the universe, then guard it and again destroy it. Therefore o Trimirti (a god having three forms) I salute you'.

In the Kumarasambhava a host of seers speaks in laudation of Siva—

किं येन सृजसि व्यक्तमुत येन विभर्षि तत् ।
अथ यस्तस्य संहर्ता भागः कतम एष ते ॥

Kumarasambhava VI, 23.

'O lord your form which is visible to us, what is it ? With which you create this visible universe or with which you guard or with which you destroy ?'

The poet himself in the end explains this mystery. When the three gods assembled togather in the marriage of Siva and Parvati he says—

एकैव मूर्ति बिभिदे त्रिधा सा सामान्यमेषां प्रथमावरत्वम् ।
शंभुर्हरेस्तस्य हरिः कदाचिद् धाता तयोस्तावपि धातुराद्यौ ॥

Kumarasambhava VII, 44

Actually it is one divided into three, none being earlier or later. Siva is earlier to Visnu, and latter to the former, Brahma to both Shiva and Vishnu and again two to Brahma. Thus Siva too is self-created (Atmabhu). Kalidasa does call him Atmabhu. In the dialogue between Parbati and Siva the latter being under the guise of a religious student (Brahmacarin)) describes of the dear of the former as one whose birth has not been seen by any one (अलक्ष्यजन्मा). Parvati indicates the self-createdness of Siva with these words. she speaks—

'यमामनन्त्यात्मभुवोऽपि कारणं कथं स लक्ष्यप्रभवो भविष्यति ।'

Kumarasambhava. V. 81.

'Who is the sole cause even of Atmabhu how can he be of visible birth.' This state of Siva has been amplified in the

Puranas. Thus Siva is not different from self-created Kama.

Parigata-Sakti—(Surrounded with power) Siva being united with power creates the boundless universe—

शिवः शक्तया युक्तो यदिभवति देवः प्रभवितुम् ।

Fifty forms of Kama each accompained with a reddish-brown ligtning power on its left side, have been accepted (Sabdakalpadruma kosa). Thus both are proved to be powerful.

Nilalolita—Both lord Sankara and Kama are intended by this word by Kalidasa. Generally Siva's colour is famous for its whiteness, but the change of colour is also seen in him due to the change of kalpa. The Puranic literature especially the Brahmananda Purana may be referred to for the purpose. Here his black and red colour is intended by this word. The commentators have variously conjectured about this colour of Siva. Katayvema, the commentator of the Sakuntalam describes Siva as black in the left half and red in the right half. Bhanuji Diksita, the commentator of the Amarakosa takes the dark colour in his throat due to the poison and red in his clottod hair. The Vacaspatyam and the Sabdakalpadruma echo the same view of the Amarakosa. In the Sanjivani commentary on the Kumarasambhava 2. 5. 7. Mallinath .quoting a line of Ksiraswami another commentator of the Amorakose expresses the same view of blackness in the throat and redness in the matted hair. Ksiraswami in this etymological explanation speaks of the authority of the Puranas, though he does not quote any line therefrom. The devotees have striken a different note. Jagaddhara takes the poison as the cause of blackness, but that of redness of his clotted hair he regards either the rising moon resting on his head, or the brilliance of the hood jewel of the serpent. Sir Monier William goes a little further and regards the black colour as the symbol of his destructive power. As a matter of course the meaning of the word 'Nilalohita' rests in the word 'Parigata-Sakti' occurring in the same verse. Power, apart from nature is nothing, Kalidasa calls Shiva as both Purusa and Prakriti on the said preamble of the three images (Trimurti) Siva is identical with Brahman and in the laudation of the latter Kalidasa speaks.

त्वामामनन्ति प्रकृतिं पुरुषार्थ प्रवर्तनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥

·You are regarded both nature that acts for the enjoyment of Purusa, and Purusa her indifferent enjoyer ?

Nature is the aggregate of Sattva, Rajas and Tamas. The culour of sattva is supposed to be white whil that of Rajas and Tamas are red and black respectively. In slreation as well as in dissolution on the basis of these gunas natue assumes various names. Sattvia is illuminater, Rajas the originater and Tames the distructer. Nature inclined to come into creation takes Rajas as chief. Rajas conceling white in its womb increases Tamas. Then nature takes its name as लोहित शुक्ल वर्णा. when Tamas of dark colour is prominent, the state of dissolution follows. In the state of absolute annihilation the three gunas remain in the state of equallibrium. These three are not found in Purusa; They are supposed to have resided in him. Accordingly it can be called (कृष्णालोहित शुक्ल). He is the site of solvation. If something may be conjectured in him it is the whiteness as prominent. The white can be desc ribed, for it is the form of support of the world. Thus on the basis of the colour or gunas he can be called कृष्ण लोहित or नील लोहित. But really speaking, it is all white as the form of Sive is generelly, regarded.

Kama in the form of (नील लोहित) is known from the Sastras and also from Kalidasa's literature. He himself has been regarded as black. The colour of erotic sentiment too, is black. Natyasastra reads thus (श्यामो भवति शृंगारः).

(Natya sastra VII, 42.) In his left side are the powers having lighting like brilliance wearing red garmets (Sabdakalpadruma). In the Kamakalavilasa lord Cupid figures as accompanied with a lady most beautiful in the three regions, having the colour of the rising sun, three eyes and adorned with the moon-crest. In the 12th skanda of the Devibhagavat the sixteen years old lord Kama is described as sitting on a couch admidst the 19 palaces of Chintamanidvipa with the goddess of the three world in his left side. According to the Akhyanas of the Puranas too Kama is नील लोहित.

In Kalidasa's literature Kama has been established on the preamble of Blackness (Krisna-Bhumika) Every lover reaches the centre of his love i. e. beloved with the preamble of darkness. Dusyanta meets Sakuntala, the centre of his love through black deer (Krsnasaramriga) and black-bee; Pururavas meets Urvasi, the centre of his love through black cloud like demon kesi,in the Raghuvamsva king Dasaratha is blessed with four sons, the centre of his love through the black deer (Krsnasaramyga). Situation too, seems to be like wise. Untle the dark night of ignorence towards the establishment of individuality comes, the lovers do not come on the state of harmoniousness. Dusyanta throwing aside the self respect by sheding tears in the embarrassment of separation as atrue lover, gets Sakuntala, Pururavas and Agnimitra too, undesrtand the significance of love in the feat of darkness. The lamentation of Pururavas and his state of throwing himself from the mountain peak are unique in Sanskrit literature. Thus the foreground of love is necessarily darkened with Tamas. Thus love, erotic sentiment or cupid is the reflection of (नील लोहित) Sive. Sakuntalam is the more purified and manifefted image of it. It is the composition full of auspiciousness (Sivamayi). From begining to end its form is auspicious. That is the suppreme outcome of conjugal life, the lack of duality. Domestic sacrifice is not without fruit. Its host (Yajamaua) is the injunction (vidhi) itself, the wife of the host being the embodied faith (Sraddha) and her auspicious progeny tne merit (Punya). What else than conjugal life can be the site or resting place of Kama, the beautiful form of affection. Sive himself is the sentiment, handsome and the form of beauty itself. The various manifestations of beauty are various elements of Nature. All these are the eight forms of Siva, Among all concious beings man is the best. yet the woman standing on the first rank among men, her soul gland being the conjugal life In the words of Kalidasa this is the only Asrama which milks the truits of (Purusrasthas) and is capable of doing good to all (Raghuvamsa, V. 10)

Thus the attainment of sumum-bonum of life is possible by गृहस्थाश्रम throug the path of kama or the path of affection (Snehapatha). The religious minded man who enlightens the preamble of Siva, whatever his mind, wind like quick-going desire and the beautiful heart, the creator of countless waves of instincts at every moment and which is pervaded to every creature, do, becomes the ablution of Siva. His inclinations or instincts are true witnesses—

सतां हि संदेहपदेषु वस्तषु प्रमाणमन्तः करण प्रवृत्तयः

Sakuntalam.

So for the attainment of this preamble is concerned the poet sounds the cultural flute of the initiation (Sanskaravada) Sakuntala, Parvati, Dusyanta, Siva, Bharata, Raghu, Dilipa all recognise the cultured and well-ordered life. In them is the entire beauty of body, the well established and fully developed intellect and the enlightenment of the soul. They are brave and thoughtful too. Their routines are ideal and imitable even to the ascetics.

Thus Kalidasa presents a practical philosophy of love in his literature, It is a new Start. Moreover, there are well thought-plans of be getting hero in the form of Bharat and Ayu like Raghu and Kumara. Bharata is the result of hoarded austerity of Visvamitra, Kanva, Sakuntala and Dusyanta. He is all supressing and supporterin.g He is brougt up with cubs. His protecting - soil is the Himavat. Ayu in his very childhood shoots the bird which had stolen the jewel and was not shot by his father. The plot as a matter of course, is according to the epic.

MAHA KAVYA (EPIC-POETRY)

In the Sanskrit literature the word epic-poetry (Mahakavya) is thought to be technical. The poetics of Acharya Bhamaha, Dandi Rudrata and Visvanatha make the following considerations about the epic-poetry—

(i) Hero (Neta)—The hero of the epic poetry must be a god or a noble-minded (Dhirodatta) kshatriya by caste.

(ii) Sentiment—The epic poetry includes all the sentiments in it but it deals chiefly either with Sringara or Vira or Santa. All the rest may come subordinately.

(iii) Purpose—The epic poetry aims at the achievement of the four पुरुषार्थ's viz. Artha, Dharma, Kama and, Moksa. Acharya Bhamaha regards Artha as the sole object of the epic-poetry— भूयसार्थोपदेशकृत्

(iv) Content (Vastu)—The ground or site on which the abovesaid three elements meet together is called content (Vastu or kathanaka). It starts with a benedictory song. It is composed in chapters called 'Sargas' which must not be less than eight in numbers.

On the basis of these elements, every poetic composition in Sargas, beginning from Ramayana to Naisadha is called epic-poetry. But the Acharys who attached prominence to the figures of speech in poetry, have supported with one mind Kalidasa as the only great-poet. Wherever they use the word 'Mahakavi' as a rule they put the name of Kalidasa as an instance. The saying of Ananda Vardhanacharya is famous for this use.

'एतस्मिन् कविपरम्परावाहिनि संसारे द्वित्राः पञ्चषा वा महाकवय इति गण्यन्ते कालिदासादयः।'

A great follower of Bhagavata cult like Abhinavagupta calls him of purified speech gifted by the grace of God (Bhagavadanugrahapavitravak). The author of the Vyaktiviveka Acharya Mahimabhatta not mentioning the name of Kalidasa as such thinks it sufficient to call him only by the word 'Mahakavi (Vyaktiviveka 455). Had the Naisadha been written before these Acharyas even then they would not have called Sriharsa a great poet (Mahakavi.)

It is not merely the opinion of those great Acharyas that they assigned such greatness to Kalidasa but as a matter of course, there is a well-thought reason to it.

The Raghuvamsa of Kalidasa is a great epic owing to the same of its peculiarities. The great transition of humanity which Valmiki had depicted in his great epic, was religious rather than social. Its hero was regarded as a god rather a man. On the other hand the stream of humanity went on in many directions. Even after the social institutions being developed the mal-operations such as blow and resistance, attack and cruelty in men were still present. Consequently the barbarous desire for encroachment and making colonies in far-off countries by travelling from one corner to another, again began to make humanity troubled. The history for a long period of about 700 years commencing from the Mauryan dynasty upto the past Gupta dynasty is famous for its sorrowful happenings. The intelligent mind of Chanakya chalked out a plan of sovereignty (Chakravartittva) to bring the scattered power of the nation under one flag. Accompanied by Chanrdragupta he brought it into practice, but the extra-ordinary unprecedented imperial glory made every youth's mind anxious—

महीतलस्पर्शनमात्रभिन्नमृद्धं हि राज्यं पदमैन्द्रमाहुः । (Raghu II. 50)
ऐन्द्रं पदं भूमिगतोऽपि भुङ्क्ते— (Ibid III. 27

Kalidasa in his Raghuvamsa through such expressions has depicted the material and worldly alurements of Sovereignty.

दुरितैरपि कर्तुमात्मसात् प्रयतन्ते नृपसूनवो हियत् ।
तदुपस्थितमग्रहीदजः पितुराज्ञेति न भोग तृष्णाया ॥
Raghuvamsa VIII. 2.

The poet has described the calamity caused by the desire of getting sovereignty, which is to be seen obviously in Asoka, Ajatasatru, and Pusyamitra. At any time the break of national unity is possible by such tendency. Indian mind, fully explaining the merits and demerits of sovereignty and taking its utility into consideration thought the ways of removing the evils there of. It invented the doctrine of initiation (Sanskaravada) and Kalidasa accepted it.

The Gita called the vedic sacrifice as the doctrine of enjoyment and supremacy (Bhogaisvaryavada). As soon as the human mind averted its face from material enjoyment-liberation of soul (nirvana) was introduced by the Buddha and general dislike for the charm of life entered into it. The contempt for responsibility was increasing and it's changed forms under the name of Vajrayan, Hinayana etc, poluted the Indian accomplishment of real nature of the soul as being identical with the supreme spirit prevading the universe. Indian anthropologists whom we may letter call religious-preachers (Dharamashastrin) gave birth to a new proceeding by mixing up the doctrine of enjoyment of the yajnavada and desire for liberation (nirvana) of the Buddha or that of the upanisads. They divided the human-efforts into two ends—Materialistic enjoyment and possession. The Puranas as we have already shown, propagated it profoundly by the name of 'Bhukimukti krddharma.' Artha and Dharma were taken to be as the means of these two-fold human efforts, Bhukti being the complete enjoyment and Mukti being the conquest over death; ie immortality.One is the momentary happiness of the accumulated body to the utmost, and the other being its tranquil, unagitated, undiscriminating or the happy state of dissolving into perfect beatitude. Both are desirable to the man. Every one desires for happiness through organs or called 'matrasparsa' in the language of Gita, but he always fears from death. Completion of desire and immortality are common longings. What moment man invented their means, was surely unforgettable event of the history.

When Valmiki's Ram bounded by morality was declared as super-human being supposed as the best among men, and god, and when man imagined god as an object residing elsewhere far away from himself, his natural drawbacks became inevitable. This unfortunate moment was taken out by the saying—

‘गुह्यं ब्रह्म तदिदं ब्रवीभि न मानुषाच्छ्रेष्ठतरं हि किञ्चित

(Mahabharat)

Moreover the principal sentences such as अहं ब्रह्मास्मि सोऽहमस्मि etc. gave philosphical footing to this supposition.

There were the main proceedings which had happened before Kalidasa. He recognised it and writing into the language of heart gave it the form of poetry.

We gave designation of ‘Vikrama’ to the power overdoing the foreign invasions. Kalidasa declared this ‘Vikrama’ power power as self-governed and easy. It is obvious from the Kumarasambhava and the Raghuvamsa. In the Kumarsambhava the demoniac power and in the Raghuvamsa the godly power invade the human power. Taraka of Kumarsambhava encroaches the regions of gods and Indra in the Raghuvamsa wishes to destroy the horse-sacrifice (Asvamedha) performed uniformity and organisation of human nation. One affect the man indirectly while the other directly. Kalidas has presented the so-called story of foreign invasion under the shadow of encroachment of gods and demons as Bharata did in his Natyasastra (drama turgy Chap.—I. He refuted the unhuman destruction in the form of begotting the ‘Kumara-power’ in the Kumarasambhava and in the form of Raghu-power in the Raghuvamsa. In the Kumarasambhava there is a complete union of Parvati with eight-images of Lord Shiva through penance for the achievement of Kumara-power and immortality. Then it is that she attains- the grace of Lord Shiva, the the conqueror of death, through

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the preamble of penance. The immortality of the two gives birth to Kumar who is more illustrious than the powerful sun to conquer Taraka the symbol of death. This story seems to be supernatural its preamble being not common, as if it were the play of godly powers. Kalidasa made it easier and wrote the Raguvamsa. Here the poet employs a ruler of the nation as common grazer of cows who looks after the hermitage cows on command of an ascetic. The entire background is the same as of the birth of Kumara. There is Siva but here is Vasistha in the form of a host (yajamana). The poet has called the host as Siva himself (Sakuntalam, Manigatacarya). The place for accomplishment in the former is the Himalaya the soul of gods. and in the latter too, it is the same where Dilipa goes for cow-grazing. There i, a mutual or surrendering of Parvati and Siva; here is the yielding of Dilipa to Nandini. The restraint of organs through austerity (Vrate) is equally maintained in the two. The only difference is that Raghu takes his birth from the womb Sudaksina whereas Kumara is not born from womb. That is why Raghu is human and Kumara is god. And it is also why Raghuvamsa is so nearer to us than Kumarasambhava. Kalidasa has not imagined Raghu as sprung up suddenly but rather he has depicted him as sprung up with a definite plan. Nandini is the earth in guise of a cow, Dilipa is the milker. He achieves the heroic son thereby in the form of supporter of the dynasty on the one hand and leader of the nation on the other. As Kumar a of the Kumarasambhava is the synonym of immortality, similarly Raghu of the Raghuvamsa is the brave prince who makes the thunderbolt of Indra ineffectual. Kalidasa called him Kumar Vikrama' (Raghuvamsa, III.55). Raghu undoes the religious obsticles or ill-will of destroying the national unity brought by Indra.

The seven qualities of the intellect with their sharpness like the quick-going seven horses of the sun, are present in Raghu, hence the mortal weakness do not touch him. Every part of his sovereign-glory is for the help of others. In the all conquering sacrifice (Visvajit-yajna) he gives up all his property gathered from all the quarters, but the clay-pot for himself—

मृत्पात्रशेषाम करोद् विभूतिम् चतुर्दिगार्वजिति संभृतांयो
(Canto—VI)

He likes liberation not the Svarga. He himself does not perform sacrifice for Svarga. He accomplishes the concentration of mind (Yaga-sadhana) for libration. He is a man of soul disinclined to the worldly object-(विषय व्यावृतात्मा) on the one hand, and the man taking gold as clay (समलोष्टकांचन—VIII, 21) and the firm minded (स्थिर धी—IX, 22) on the other. The resigned sovereign-glory is like the slough of the snake for him. Finally he attains undeclinable immortal peace beyond the darkness of the ignorance through the concentration of mind (Yaga-Samadhi)—

'तमस:परमापदव्ययं पुरुषं योगसमाधिना रघु: ।
(VIII. 24)

In the words of the poet the glory of Ragu is still engraved in stars of the sky, swans of ponds, and in flowers—

'हंस श्रेणीषु तारासु कुमुद्वत्सु च वारिषु ।
विभूतयस्तनीपानां पर्यस्ता यशसामिव ॥'
Raghuvamsa IV. 19.

Indeed, Raghu is the hero of the Raghuvamsa. His manly power is so strong that he can transform the sun-dynasty (surya-vamsa) into Raghu-dynasty. Morality-bound the best of men Rama is the touch-stone of his personality. His predecessors and successors are nothing else but the jewelled-mirror of Raghu's qualities. Only Raghu is the perfect man.

Thus in Raghu the hero of the Raghuvamsa the national orgnisation and abolition of the fear of foreign invasion are put together. In him is the accomplishment of Indian philosophy and religion. The simple way of attaining that end is the theme of the Raghuvamsa. Of course it is great in itself. In no composition of Sanskrit literature we find such plo and theme of this standard. Therefore it will not be inadequate to say that the Raghuvamsa is the first and the last epic of Sanskrit literature after the Ramayana of Valmiki. All the rest are epics only in form and composition.

From the artistic point of view, too, the Raghuvamsa and the Kumarasambhava have no equals in Sanskrit epics.Magha rightly says—

वह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।
अनुज्झितार्थी सम्बन्धः प्रबन्धो दुरुदाहरः ॥

Sisupalavadha II. 73.

The secondary stories are attached to the main story in such a way that latter seems to be impossible without the former, whereas in the Naisdha etc. the secondary stories seem to be attached with the main story only for the unnecessary expansion of the epic. For instance, the description of the Svayamvara in the Raghuvamsa finishes in single sarga whereas the poet of the Naisadha depicts in the four Sargas ie. from tenth to fourteenth. The entire description of five feats of Parvatie's-childhood, adulthood, putting on yellow colour, austerity and marriage-covers only the eight Sargas. The description covers even the eight Sarga also, but in the words of Anandavardhanacharya every time it looks anew—'अवस्था भेदान्नवत्वं यथा भगवती पार्वती कुमारसम्भवे 'सर्वोपमाद्रव्यसमुच्चयेन' (कुमार—१) इत्यादिभिमक्तिभिः प्रथममेव परिसमापितरूपवर्णनाऽपि पुनर्भगवत शम्भोर्लोचनगोचरमायान्ती 'वसन्तपुष्पाभरण वहन्ती' (कुमार—३) इति मन्मथोपकरणभूतेन भङ्ग्यन्तरेणोपवर्णिता । सैव च पुनर्नवोद्वाहसमये प्रसाध्यमाना 'तां प्राङ्मुखी तत्र निवेश्य तन्वीम्' इत्याद्युक्तिभिर्नवेनैव प्रकारेण निरुपित रूप-सौष्ठवा । न च ते तस्य कवेरेकचैवासकृत्कृता वर्णनप्रकारा अपुनरुक्तत्वेन वा नवनवार्थनिर्भरत्वेन वा प्रतिभासन्ते ।

(Dhvanyaloka uddyota-4., karika 7 kivrti)

The poet describes the same spring in all his compositions—Malavikagnimitra, Sakuntalam, Vikramovarsiya, Raghuvamsa Kumarasambhava and Rtusamhara, but nowhere he breaks the aesthetic limitations. Everywhere it look a novel. In the Abhijnana sakuntalam the poet describes fresh sprouts of mango tree through 'Ranga-Vidhana.

आताम्रहरित्पाण्डुरी जीविता सत्यं वसन्तमासस्य ।
दृष्येऽसि चूतकोस्क १ ऋतुमंगलं त्वां प्रसादयामि ॥

Sakunt. VI, 2.

The same mango sprout finds colourful description in the Kumarasambhava—

'सद्यःप्रवलोद्गम चारुपये नीते समाप्तिं नवचूतबाणे ।
निवेशयामास मधुर्द्विरेफान्तामाक्षराणीव मनोभवस्य ॥

Kumara. III. 20.

Thus in the mentaphorical style the poet describes it as excitement. Again in the Raghuvamsa he personifies it in form of the most beautiful mango tree-creeper—

'अभिनयान् परिचेतुमिवोद्यता मलयमारुतकम्पितपल्लवा ।
अमदयत्सहकारलता मनः सकलिका कलिकामजितामपि ॥

Raghu. IX. 33.

The poet does not forget the beautiful union of the mango-tree and the cooing of the cuckoo. He again writes in the Kumarasambhava—

चूतांकुरस्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविधातदक्षं तदेव जातं वचनं स्मरस्य ॥

Kumar. III. 32.

The same mango tree-sprout is described in the Rtusam hara thus— VI. I4.

पुंस्कोकिलवूचूतरसासवेन मत्तः प्रियां चुम्बति रागहृष्टः ।
ताम्रप्रवालस्तबकावनम्राश्चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः पर्युत्सुकं मानसभङ्गनानाम् ॥ VI. 15,

Nowhere the strangness of expression of the poet shows the want of freshness. Magh describes this in a single verse only to follow the tradition—

स्मरहुताशनमुर्मुरचूर्णतां दधुरिवाम्रवणस्य रसःकणः ।
विपतिताः परितः पथिक व्रजानुपरि ते परिते पुरतोभृशम् ।।

Sisupal-VI. 6.

There is represented neither image-description (Vimba-Vidhana) of the sprout of mango-tree nor the eye-pleasing loveliness there of. The poet speaks of the mango tree-sprout as the pulverized charcoal of the cupid-fire. The poet of the Naisadha describes it in this way—

'रसालसालः समदृश्यतामुना स्फुरद्विरेफारवरोषहुंकृतिः ।
समीरलोलैर्मुकुलैर्वियोगिने जनाय दित्सन्निवतर्जनाभियम् ।।

Naisadha, I. 89.

In such descriptions the poet of Naisadha seems not to know that the mango tree consists of leaves in opulence and strikingness of colour too in addition to redness of the buds.

Same is the case with other plants Kalidasa in his Kumarasambhava speaks of seven sage, as the moving wish-yielding trees (Kalpavriksa)—

मुक्ता-यज्ञोपवीतानि बिभ्रतो हैमवल्कलाः ।
रत्नाक्षसूत्राः प्रवृज्यां कल्पवृक्षा स्वाशिताः ।।

Kumara. VI. 6.

In the Vikramorvasiya he describes the divine seer Narada similarly.

'गोरोचनानिकषपिगजटाकलापः संलक्ष्यते शशिकलामलवीतसूत्रः ।
मुक्तागुणातिशयसंभृतमण्डनश्रीर्हेमप्ररोह इव जंगमकल्पवृक्षः ।।

Vikramo. V. 19.

Magha begining his poetry with the account of Narada, compares him with an elephant, with a mountain, with lustful Balarama or with the autumnal cloud.

निसर्गचित्रोज्ज्वलसूक्ष्म-पक्ष्मणा लसद्विसच्छेदसितांगसंगिना ।
चकासतं चारु चमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ।।

Sisupala 1. 8.

विपाकपिङ्गास्तुहिनस्थीरुहो धराधरेन्द्रं व्रततीततीरिव (दधानम्)
विडम्बयन्तं शितिनाससस्तनुम् ॥

Sisupala. 1. 6.

‘विहंगराजांगरु है रिवायतैर्हिरण्मयोर्वीरुहवल्लितन्तुभिः ।
कृतोपवीतं हिमशुभ्रमुच्चकैर्घनं घनान्ते तडितां गणैरिव ॥

Sisupala 1. 7.

Where the unfailing·visit of Kalpavirksa and where the autumnal cloud ! The poet of Nisadha describes Narada as one who takes no rest without seeing quarrel—

‘तेन जाग्रदधृतिर्दिवसागां संख्यसौख्यमनुसर्तमनुत्वाम् ।
यन्मृधं क्षितिभृतां न विलोके तन्निमग्नमनसां भुवि लोके ॥

Naisadha V. 35.

Kalidasa considers a king of dark complexion unfit for the fair-coloured Indumati. He says—

इन्दीवरश्यामतनुर्नृपोऽसौ त्वं रोचनागौरशरीरयष्टिः
अन्योन्यशोभापरिवृद्धये वां योगस्तडित्तोयदयोरिवास्तु ॥

Raghuvamsa vi. 35.

This king resembling black-lotus in colour and you the golden coloured one if united, the couple would shine as the cloud with lightening.’ On the otherhand Sriharsa makes insult of the unfit kings assembled in the Svayamvara of Damayanti.

‘शशंस दासीङ्गितविद् विदर्भजामितो ननु स्वामिनि ! पश्य कौतुकम् ।
यदेष सौधाग्रनहे पटाञ्चले चलेऽपि काकस्य पदार्पणग्रहः ॥

Naisadha. 11. 21

Kings are the crow who desire to place their feet upon high-flag of the palace like Damayanti.

Kalidasa never discords the erotic sentiment, but he is not an obsrvant like Sriharsa or Magha—

‘तदात्मताध्यातधवा रते च का चकार वा न स्वमनोभवोद्भवम् ।

Naisadha.

‘त्रस्तः समस्तजनहासकरः करेणोस्तावत् खरः प्रखरमुल्लयांचकार ।
यावच्चलासनविलोलनितम्बविम्ब विस्नस्तवस्त्रभवरोधवधूः पपात ॥

Magha. v. 7.

Sriharsa and Vilhana, the poet of Vikramankadevacarita has described even the secret parts of the body—

'अंगेन केनापि विजेतुमस्या गवेष्यते किं चलपत्रपत्रम् ।
न चेद् विशेषादितरच्छदेभ्यरस्तस्यास्तु कम्पस्तु कुतो भयेन ॥
Naisadha. VII. 91.

प्रसार्य पादौ विहितस्थितानां दोलासु लोलांशुकपल्लवानाम् ।
मनोरथानामपि यन्न दृश्यं तद् द्रष्टुमापुः सुदृशां युवानः ॥
Vikramanka. VII. 22

For aesthetic perception Kailidasa gave prominence to Upama, while Sriharsa to utpreksa. In the Utpreksa similarity (सादृश्य) is indicated or suggested hence more chance of beauty. But in the upama prominence is given to reflection-composition hence the similarly (सादृश्य) even though it is expressed, is more charming. Apart from it, utpreksa is the mental faculty where as upama the lovely stream of experience. This fact becemes clear from the description of morning in the Raghuvamsa and the Naisadha. Kalidasa casts his glance on the blossoming lotuses, blowing wind, falling flowers and pearls like dew-drops on the reddish twings of the tree—

'तद् वल्गुना युगपदुन्मिषितेन तावत् सद्यः परस्परतुलामधिरोहतां द्वे ।
प्रस्पन्दमानपरुषेतर तारमन्तश्चक्षुस्तव प्रचलितभ्रमरं च पद्मम् ॥
Raghuvamsa v. 68.

"स्वाभाविकं परगुणेन विभातवायुः सौरभ्यमीप्सुरिव ते मुखमारुतस्य ।'

Raghuvamsa v. 69.

"ताम्रोदरेषुपतितं तरुपल्लवेषु निर्धौतहारगुलिकाविशदं हिमाम्भः ।
आभाति लब्धपरभागतयाधरोष्ठे लीलास्मितं सदशनार्चिरिव त्वदीयम् ॥
Raghu. v. 70

Sriharsa on the other hand delineates the lotus etc. very pleasingly, but his expressions are too harsh, the arrangement of the words are stone-fort—

घुसृणसुमनःश्रेणीश्रीणामनादरिभिः सरःपरिसरचरैर्भासां भर्तुः कुमारतरैः करैः ।
अजनि जलजामोदायानन्दोत्पतिष्णु मधुव्रतावलिशबलनाद् गुञ्जापुञ्जश्रियं
गृह्यात्तुभिः ॥
Naisadha. XIX. 38

Here Magha describes the morning by showing the rising sun and setting moon as two golden bells of the elephant which is no other than the Raivataka mountain.

‘उदयति विनतोर्ध्वरश्मिरञ्जावहिमरुचौ हिमधाम्नि याति चास्तम् ।
वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥’

Canto V Sish Palavadham.

Ratnakara in the Haravijaya by comparing two metal instruments to be blown [Tala].

‘अस्तासन्नबिरविबिम्बतयोदयाद्रिचूडोन्मिषत्सकलचन्द्रतया च सम्यम् ।
संध्याप्रवृत्तहरवाद्यगृहीतकांस्यतालद्वयेव समलक्ष्यत नाकलक्ष्मी ॥’

Haravijaya xix 5

Sriharsa in good many verses of the 19th Sarga by giving various accounts there of separately—

“‘नभसि महसां ध्वान्तध्वाङ्क्षप्रमापणपत्रिणा—
मिह विहरणैः श्येनंपातां रवेरवधारयन् ।
शश विशसनत्रासादाशोमयाच्चरमां शशी ।
तदधिगमनात्तारापारावतैरुदंडीयत ॥’

Naisadha xix. 12.

In this way Sriharsa describes the nneven situation of the sun and moon by putting them in the background of a prey by a falcon while Kalidasa depicts the very scene as an inspired poet—

‘यात्येकतोऽस्तशिखरं पतिरोषधीनामाविष्कृताऽरुणपुरस्सर एकतोऽर्कः ।
तेजोद्वयस्य युगपद् व्यसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु ॥’

Sakuntalam

He imagines the ups and downs of people in that of these two shining ones, the maker of the wheel of time. Thus in the disc of the sun or moon the genius of Kalidasa seeks the life-truth where as the other poets employ themselves in the portraiture of outward features.

Kalidasa is the poet of nature. He represents acting, dancing and pastime of Nature for pleasure of man (Purusa). When his Rama goes outside the city, the charming ponds, the sweet chirpping of birds, the sweet scented wind and the shadow of clouds present themselves in his service—

तौ सरांसि रसवद्भिरम्बुभिः कूजितैः श्रुतिसुखैः पतत्त्रिणः ।
वायवः सुरभिपुष्परेणुभिः छायया च जलदा सिषेविरे ॥

Raghuvamsa xi. 11,

The forest wind gives pleasure to Dilipa (Sarga, 2). The sandal wind of the spring is the agreeable touch of spring by which he gives the cognizance to the endurability of the story of separation—

सान्द्रस्पर्शो मनसिजरुजः सह्यतां पृच्छतेव—

Malavikagnimitra.

Thus poetry of Kalidasa supercedes other poets in its subtility. Neither unnecessary expansion nor condensation is found in it. His poem are sweet and full of poetic sentiments. There is no touch of verbosity and unpleasantness in it, Kalidasa's poems in the country behavior, in customs and in subtility of architecture and the art of building, are beautiful pictures of the culture and social opulence of the age. His Visala in the Meghaduta is a part of heaven Svarga; Osadhi Prastha in Kumarasambhava (Canto. 6) is a city inhabited by a mass of people from Svarga; The art of building of Ayodhya in the same epic (canto 16) is as if it were the example of work of architect. The kingly throne of Atithi (Raghu, 17.) is the essence of art of the age. The groves in the city, the arrangement of creepers and trees, the existence of stone mob, building of canals are the pictures of freshness of life. Their hermitages are not devoid of the glory of the city and vice versa. Their actors are acquainted with worldly customs and outward harshness is absent in them, but the fire of self-pride within them is like the fire in Sami tree. Their behaviour like performances of the sacrifice is well-established and sublime.

His lovers are the pairs of reverence (sraddha) and injunction (vidhi) from which a son is begotten as a heavenly fruit. In the natural passion they often commit mistakes, but their consequence is not sorrowful and unbridled. In the end they come to the preamble bounded with certains rules. In them is glory and also the valour. The beautiful body of Parvati made by golden lotus is lovely and tender as well as hard too.

Similarly from the several points of view the poetic compositions of Kalidasa are the pictures of our state. They are significant as searchlight.

This is the reason that the whole word has been recognizing with great admiration the art of Kalidasa from the very begining of our relations to the foreign countries. The depth of oceans and the height of great mountains did not check the spreading glory of this Indian poet, World has read him in its own words which are also of unusual scholerly interest and auspicious recards of the world litterature.

About the Translations

The translations, given here, are, from the pen of the scholars not less reputation, yet I feel some difficulties therein. The translator of the Malavikagnimitra i. e. Mr. Towney, was the principal of a famous institution at Calcutta—The Presidency College—and thus he was a respected personality. yet, I humbly say that be has missed in somewhat respect to render properly the actual significance of the poet. For example the third line-'अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतः'-of the first verse of the play can be taken. It is translated by Mr.Towney as'Though he supports the whole word with his eight forms——''I think the literal translation of this portion of the verse may be like this—'Though he bears the whole world within his eight figure ——' Mr. Towney translates the word 'विद्वत्परिषत्' [Page—2 line 17.] by the word 'spectors' only. It must be preceded by the word also 'learned, if the word विद्वत्—which cannot be omitted in any case, was before that.

He renders 'अग्रहस्त' by a phrase 'Extrimity of hand. He can simply render it with one word 'Palm' —[Page. 5 B, Line 7.B.] He on the expression—कुसुमित इव प्रतिभाति (P.5 B, L. 7 B) uses the following words 'Appears as it were to be in blossom,' where as he should say as 'Appears to be with a blossomed flower.

On the Page—12 whole paragraph from line 6 to 14 is misunderstood by the learned translator. He didnot engage his vision on the word प्रतिलिखितम् and 'पूज्येनाहमादिष्ट..' The fact there is this that the Hero Agnimitra had written a letter to the Ruler of Vidarbha and adviced him to release Madhavasena, a cousin brother of वैदर्भ, who had promised to give his (Madhavasena's) sister in marriage to him (Agnimitra), but was arrested in his midjourny by Vaidarbha's अन्तपाल officer in charge of the army.

Quoting it in his letter the Ruler of Vidarbha replied to Agnimitra—"It is known to your Highness that these matrimonial alliances occur among only thope who possess an equality in their families and because your highness is पूज्य, Honourable one, to us it is proper to you to observe nuterality first in this personal quarrel of ours. So far as the missing of Madhavasen's sister is concerned I shall try my best to find out her, otherwise I shall obey your order on the term if you release my brother-in-law, the Maurya, seized already by you."

On Page—29th line—I "i.e, सर्वज्ञस्यापि एकाकिनो निर्णयाभ्युपगमो दोषाय in translated as 'Even an omniscient person, when giving Judgement alone is apt to be discredited. In my view it should be translated in this way—'The acceptance of the Judgement given by even omniscient one, may be discreditable or challengde. Principal Towney was not aware of the word 'अभ्युपगम' acceptence. On the same page there is a totaly superfluos epithet 'good' in the 10th line. The last line of the text on the same i. e. 29th page has two readings as follows—

(१) दर्शने न निपुणो (or निष्णातो) भवति = Bollenson, Taranath

(२) दर्शनेन निपुणो भवति P = Tawney,

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Here in the second reading which is regarded by Mr. Tawney, intrumental case stands against the context of the present event in the play. The Vidusaka of this play thinks गणदास Ganadasa inferior to ,हरदत्त Haradatta. He says—

संगीदपदं लम्भिअ सरस्सई उबाअण मोदआणं खादमाणस्स किं दे सुलहणिग्गहेण विवादेण' (Page-27) Ganadasa himself understood the suggestion of these words and expressed —एवं जनो गृह्णाति ० ०० त्वया (Page—30) On the ground of these incidents situated side by side with the proposed passage the rendering of Principal Tawney and Sri Taranatha as well cannot be accepted as proper. Therefore the text having locative case with the word 'दर्शन' as 'दर्शने' and departing off the word 'न' from the same, as it is accepted by Mr. Bollensen, is proper and acceptable. Unfortunately, even with the translation of Tawney the text has been printed in the present Edition too according to the reading accepted by Bollensen i e. 'दर्शनेन' that is wrong.

According to the न्याय called 'स्थालीपुलाक' I think it is sufficent to judge all the translations given in the present Edition.

There are some defects in the editing work of this publication but it is not difficult, for the learned readers to trace out the actual reading from the translation itself. I think the treatises on Kalidasa by the foreigners would be welcomed by our Indian scholars as a precious endeavour to find out the poetic values or the cultural aspects of our literature. We wlcome all these translators and pay our hearty homage to them.

———

॥ श्रीः ॥

महाकवि कालीदासविरचितम्

कुमारसम्भवम्

KUMARA SAMBHAVAM.

प्रथमः सर्गः

CANTO I.

अस्त्युत्तरस्या दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ १ ॥

There is in the Northern Quarter, the great king of mountains, the Himalaya animated by deity, standing as the measuring rod of the earth and having entered the eastern and western seas. 1

यं सर्वशैलाः परिकल्प्य वत्सं मेरौ स्थिते दोग्धरि दोहदक्षे ।
भास्वन्ति रत्नानि महौषधीश्च पृथूपदिष्टां दुदुहुर्धरित्रीम् ॥ २ ॥

Having turned him into a calf, and the mount Meru standing as the milker, competent for milking all the mountains, caused the earth to milk out glittering jewels and great herbs instructed by Prithu. 2

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् ।
एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥ ३ ॥

It was the source of endless jewels. The snow did not become the destroyer of its beauty. For one fault becomes lost in a multitude of virtues as the stain on the lunar disc becomes lost in the rays of the moon. 3

यश्चाप्सरोविभ्रममण्डनानां संपादयित्रीं शिखरैर्बिभर्ति ।
बलाहकच्छेदविभक्तरागामकालसंध्यामिव धातुमत्ताम् ॥ ४ ॥

It bears on its peak red mineralledness inducing the coquetry and decorations of Apsaras under a mistaken idea of its being evening and by which divisions of clouds were tinged of a red hue. 4

आमेखलं संचरतां घनानां छायामधःसानुगतां निषेव्य ।
उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः ॥ ५ ॥

When troubled by rains the Siddhas, after having previously sought the shade on the lower peaks of clouds moving up to the middle part of the mountain, betake themselves to its sunny summits. 5

पदं तुषारस्रुतिधौतरक्तं यस्मिन्नदृष्ट्वापि हतद्विपानाम् ।
विदन्ति मार्गं नखरन्ध्रमुक्तैर्मुक्ताफलैः केसरिणां किराताः ॥ ६ ॥

In this mountain the hunters track the way of the maned lions by whom elephants had been killed by means of pearls dropped from the concavity of their claws even without seeing their foot-steps whose bloody stains had been washed off by the melting down of the snow. 6

न्यस्ताक्षरा धातुरसेन यत्र भूर्जत्वचः कुञ्जरबिन्दुशोणाः ।
व्रजन्ति विद्याधरसुन्दरीणामनङ्गलेखाक्रिययोपयोगम् ॥ ७ ॥

In this mountain the barks of the *Bhurja*-tree with characters written on them with red mineral fluid like the red marks on the elephant's trunk become a useful instrument of Vidyadhara fairies in the way of amatory correspondence. 7

यः पूरयन्कीचकरन्ध्रभागान्दरीमुखोत्थेन समीरणेन ।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् ॥ ८ ॥

This mountain, filling the hollow parts of rattling bamboos with the wind rising from the mouths of caves, wishes to obtain, as it were, the position of the supplier of musical tunes of the Kinnaras about to sing high. 8

कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।
यत्र स्रुतक्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति ॥ ९ ॥

In this mountain the scent, by the issue of milk of Sarala trees rubbed against by elephants for assuaging the itching of their temples, perfumes the peaks. 9

वनेचराणां वनितासखानां दरीगृहोत्सङ्गनिषक्तभासः ।
भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥१०॥

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In this mountain, at night, the (phosphorescent) herbs shining in the interior of the caves serve as the camps without oil during the love sports of mountaineers with their consorts. 10

उद्वेजयत्यङ्गुलिपार्ष्णिभागान्मार्गे शिलीभूतहिमेऽपि यत्र ।
न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः ॥११॥

Where the Kinnaris (heavenly minstrels) under the load of their heavy buttocks and breasts, do not change their low-speed (natural speed) though afflicted in toes and heel on the way frozen with snow. 11

दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ॥१२॥

This mountain protects from the sun the darkness adhering to its caves afraid, as it were, of the day; for great persons consider inferior persons taking refuge as their own proteges.12

लांगूलविक्षेपविसर्पिशोभैरितस्ततश्चन्द्रमरीचिगौरैः ।
यस्यार्थयुक्तं गिरिराजशब्दं कुर्वन्ति वालव्यजनैश्चमर्यः ॥१३॥

The Chamari deer make significant his title "King of mountains" by the fan of their hair and handsome by the waving of their tails fair as moonlight. 13

यत्रांशुकाक्षेपविलज्जितानां यदृच्छया किंपुरुषाङ्गनानाम् ।
दरीगृहद्वारविलम्बिबिम्बास्तिरस्करिण्यो जलदा भवन्ति ॥१४॥

Where the clouds, accidently appearing and floating across the mouths of the caves, serve as curtains for the Kinnara-ladies who are ashamed, their skirts being removed (from their bodies). 14

भागीरथीनिर्झरसीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥१५॥

The air of this mountain, charged with particles of the water-fall of the Ganges by which Devadaru is shaken and by which the peacock's feathers used by the hunters as girdles

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Verses 10, 11 and 14 are translated by us. We do not find Wilson's translation of these verses.

are agitated, is enjoyed by hunters by whom the deer are sought. 15

सप्तर्षिहस्तावचितावशेषाण्यधो विवस्वान्परिवर्तमानः ।
पद्मानि यस्याग्रसरोरुहाणि प्रबोधयत्यूर्ध्वमुखैर्मयूखैः ॥१६॥

The sun revolving below causes to open or flourish by rays shooting upward the lotuses growing in the lakes over this mountain the residue of which had been plucked by the hands of the seven Rishis. 16

यज्ञाङ्गयोनित्वमवेक्ष्य यस्य सारं धरित्रीधरणक्षमं च ।
प्रजापतिः कल्पितयज्ञभागं शैलाधिपत्यं स्वयमन्वतिष्ठत् ॥१७॥

Observing the productiveness of sacrificial requisites as also its strength capable of supporting the earth the lord of creation himself conferred on it the kingdom of mountains to which were allotted shares in sacrifices. 17

सा मानसीं मेरुसखः पितृणां कन्यां कुलस्य स्थितये स्थितिज्ञः ।
मेनां मुनीनामपि माननीयामात्मानुरूपां विधिनोपयेमे ॥१८॥

Himalaya, the friend of Meru, understanding the limits of authority, married for the perpetuation of his family, by the prescribed ceremonial, Mena, the mental daughter of the Pitris equal to himself and reverenced even by the Munis. 18

कालक्रमेणाथ तयोः प्रवृत्ते स्वरूपयोग्ये सुरतप्रसङ्गे ।
मनोरमं यौवनमुद्वहन्त्या गर्भोऽभवद्भूधरराजपत्न्याः ॥१९॥

In course of time, the two being indulged in coition at their own sweet will (or according to the prescribed injunctions) the wife of the mountain king, under her charming youth, conceived. 19

असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम् ।
क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेदनाज्ञं कुलिशक्षतानाम् ॥२०॥

She gave birth to Mainaka who was to marry (afterwards) a serpent damsel and who had formed a friendly tie with the

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Verse 19 is translated by us. We do not find Wilson's translation of this verse.

ocean though Vritra's foe Indra, the clipper of wings, was angry unconscious of the pain of wounds by the thunder-bolt. 20

अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी ।
सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे ॥२१॥

On account of her father, Daksha insulting her husband the former wife of Bhava, the chaste Sati, having given up her body by means of Yoga, betook herself to the wife of the mountain for a fresh birth. 21

सा भूधराणामधिपेन तस्यां समाधिमत्यामुदपादि भव्या ।
सम्यक्प्रयोगादपरिक्षतायां नीताविवोत्साहगुणेन संपत् ॥२२॥

That blessed Sati was begotten by the king of mountains on her Menaka intent on holy devotion and undefiled by reason of entire application to sacred observance as success is produced in morals by virtue of enterprise. 22

प्रसन्नदिक्पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि ।
शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥२३॥

Her birth-day, on which all the quarters were clear with the wind clear of dust and a shower of flowers following the blowing of conches, came to pass for the comfort of embodied persons or organic living creatures, moveable or immoveable. 23

तया दुहित्रा सुतरां सवित्री स्फुरत्प्रभामण्डलया चकासे ।
विदूरभूमिर्नवमेघशब्दादुद्भिन्नया रत्नशलाकयेव ॥२४॥

The mother, by means of her daughter resplendent with a halo of light, shone as lands by the side of Mount Vidura shining by means of jewel ribs springing up from the roaring of fresh clouds. 24

दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा ।
पुपोष लावण्यमयान्विशेषाञ्ज्योत्स्नान्तराणीव कलान्तराणि ॥२५॥

Having received birth she grew up in handsome limbs like the lunar line with other increments of the moon contained in the moon-light itself. 25

तां पार्वतीत्याभिजनेन नाम्ना बन्धुप्रियां बन्धुजनो जुहाव ।
उमेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम ॥२६॥

By the patronymic Parvati derived from the mountain, her father, her relations called her who was dear to them. Being forbidden by the mother to practise austerities by means of the words "U ma" *(oh don't)* the handsome-faced girl afterwards got the additional name Uma. 26

महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् ।
अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा ॥२७॥

The eye of the mountain, though having a son in that child, did not get satiety as in mango blossoms of the spring with endless flowers a collection of black bees has great attachment.27

प्रभामहत्या शिखयेव दीपस्त्रिमार्गयेव त्रिदिवस्य मार्गः ।
संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च ॥२८॥

As a lamp by a very luminous flame, as the way of heaven by the three-coursed Mandakini, as a scholar by refined or grammatically rectified speech, so he was by her, both purified and adorned. 28

मन्दाकिनीसैकतवेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च ।
रेमे मुहुर्मध्यगता सखीनां क्रीडारसं निर्विशतीव बाल्ये ॥२९॥

With altars of Mandakini's sand, with balls, with artificial petsons *i. e.* dolls she often played. Being in the midst of her maids a taste for sports grew up as it were in childhood. 29

तां हंसमालाः शरदीव गङ्गां महौषधिं नक्तमिवात्मभासः ।
स्थिरोपदेशामुपदेशकाले प्रपेदिरे प्राक्तनजन्मविद्याः ॥३०॥

As rows of swans come to the Ganges in the autumn, as its own light comes at night to the great orb, so on her, of stable education at the time of education all the intellectual acquisitions of a former existence came. 30

असंभृतं मण्डनमङ्गयष्टेरनासवाख्यं करणं मदस्य ।
कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं साऽथ वयः प्रपेदे ॥३१॥

She adorned with unartificial ornament got into the age following infancy *i.e.* youth, the instrument of hilarity without what is called intoxicating liquor and the weapon of Káma without flowers. 31

उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
वभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥३२॥

Her body, symmetrically developed by fresh youth, became handsome in all parts like a painting touched up by a fresh brush and a lotus bloomed by Sun's rays. 32

अभ्युन्नताङ्गुष्ठनखप्रभाभिर्निक्षेपणाद्रागमिवोद्गिरन्तौ ।
आजह्रतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् ॥३३॥

By the lustre of the raised toe and nail and from setting the feet, her two feet, emitting, as it were, redness, assumed splendour of the land lotus moving about. 33

सा राजहंसैरिव संनताङ्गी गतेषु लीलाञ्चितविक्रमेषु ।
व्यनीयत प्रत्युपदेशलुब्धैरादित्सुभिर्नूपुरसिञ्जितानि ॥३४॥

With the body somewhat stooping, in gait affected by sportive gestures, she was instructed by swans coveting instruction in turn and desirous of receiving the beautiful sound of anklets. 34

वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्य उत्पाद्य इवास यत्नः ॥३५॥

When the Almighty Maker first began to plan the marvelous beauty of her, he spent all ingredients of grace in framing only her symmetrically auspicious thighs. He would have suffered much in collecting the materials of beauty to construct her remaining limbs. 35

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।
लब्ध्वापि लोके परिणाहि रूपं जातास्तदूर्वोरुपमानबाह्याः ॥३६॥

The elephant chief's trunks and the plantain trees though they have attained an expansive form in the world, could not

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Wilson's translation of the verse 32 does not cover the whole verse. So some amendment is made in this verse by us.

stand as Upamana (standard of comparision) because of their hardness of skin and acute coldness respectively in respect of her thighs. 36

एतावता नन्वनुमेयशोभि काञ्चीगुणस्थानमनिन्दितायाः ।
आरोपितं यद्गिरिशेन पश्चादनन्यनारीकमनीयमङ्कम् ॥३७॥

The beauty of hip the suitable place for girdles, of the unblamed one, can be imagined only by this, that Shiva the lord of the mountain took it in his lovely embrace (after marriage) unapproachable to common women. 37

तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवलोमराजिः ।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्यमणेरिवार्चिः ॥३८॥

The row of her newly grown up hair (at the belly), entered into the lower part of the cavity of the navel, crossing the cloth-knot (nivi) shone, as if it were, the flame of supphire studded in the midst of her girdle. 38

मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला ।
आरोहणार्थं नवयौवनेन कामस्य सोपानमिव प्रयुक्तम् ॥३९॥

Having a waist like the middle of an altar the young lady held three beautiful streaks as that of a ladder used by fresh youth for the god of love to ascend on. 39

अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम् ।
मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् ॥४०॥

The fair coloured pair of breasts of lotus eyed (Parvati), striking against each other, were so well devoloped that there was no room even for a lotus fibre to enter between the two of dark nipple. 40

शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः ।
पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन ॥४१॥

This is my inference that her two arms, more tender than the *Sirisha* flower, though worsted by Kamadeva whose symbol was a fish, were like cords for encircling the neck of Hara. 41

Verses 35, 36, 37, 38, 40 and 42 are translated by us. There is some amendment in verse 39 too.

कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य ।
अन्योन्यशोभाजननाद्बभूव साधारणो भूषणभूष्यभावः ॥४२॥

Her round neck and the necklace of pearls around it hanging over her well developed breasts were mutually enhancing the beauty of each other ; these standing in relation of ornament and ornaments. 42

चन्द्रं गता पद्मगुणान्न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥४३॥

The unstable goddess of Fortune and beauty when got to the moon does not enjoy the excellences of the lotus [which is supposed to close at night]. and again when she gets to the lotus she does not obtain lunar splendour. But getting to Uma's face she received the two fold delight both of the moon and the lotus. 43

पुष्पं प्रवालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥४४॥

If a flower could have been contained in a fresh leaf, or if a pearl could have been in a transparent coral then it might have imitated her fair smile beautified with her red lips. 44

स्वरेण तस्याममृतस्रुतेव प्रजल्पितायामभिजातवाचि ।
अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुर्वितन्त्रीरिव ताड्यमाना ॥४५॥

To her speaking with a voice distilling nectar even a *kokila*, nurtured by strange birds,appears hoarse sounding to the hearer like a discordant instrument being struck. 45

प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या ।
तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥४६॥

The unstable look, not different from a blue lotus affected by a strong breeze, was received by her, the large-eyed, from female deer or was it received from her by the female deer. 46

तस्याः शलाकाञ्जननिर्मितेव कान्तिर्भ्रुवोरायतलेखयोर्या ।
तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौन्दर्यमदं मुमोच ॥४७॥

Seeing the beauty of her two long-curved eyebrows as if produced by a pencil with black paint and expert in action Kamadeva gave up pride of beauty for his own bow. 47

लज्जा तिरश्चां यदि चेतसि स्यादसंशयं पर्वतराजपुत्र्याः ।
तं केशपाशं प्रसमीक्ष्य कुर्युर्बालप्रियत्वं शिथिलं चमर्यः ॥४८॥

If in the mind of the irrational animals there were or could be a feeling of shame then doubtless the Chamari deer, seeing the collection of hair of the daughter of the mountain king, would make slack their fondness for hair. 48

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥४९॥

By the whole collection of examplar substances, each in its own respective place, having been placed assiduously by the creator of the universe she was made as if from a desire on the part of the creator of seeing beauty concentrated in one place. 49

तां नारदः कामचरः कदाचित्कन्यां किल प्रेक्ष्य पितुः समीपे ।
समादिदेशैकवधूं भवित्रीं प्रेम्णा शरीरार्धहरां हरस्य ॥५०॥

Narada, rambling at pleasure, having seen that damsel near her father, declared that she would be the one wife, possessing half the body by love, of Shiva. 50

गुरुप्रगल्भेऽपि वयस्यतोऽस्यास्तस्थौ निवृत्तान्यवराभिलाषः ।
ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् ॥५१॥

Though her age was mature yet the father remained averse from the desire of having any other bride-groom than Shiva for his daughter, for excepting fire other heats do not deserve the ghee consecrated by Mantras. 51

अयाचितारं न हि देवदेवमद्रिः सुतां ग्राहयितुं शशाक ।
अभ्यर्थनाभङ्गभयेन साधुर्माध्यस्थ्यमिष्टेऽप्यवलम्बतेऽर्थे ॥५२॥

The mountain was not able to make or ask the God Shiva himself not suing, to receive his daughter for fear of the request failing. A noble person takes to indifference even in a wished-for object. 52

यदैव पूर्वे जनने शरीरं सा दक्षरोषात्सुदती ससर्ज ।
तदाप्रभृत्येव विमुक्तसङ्गः पतिः पशूनामपरिग्रहोऽभूत् ॥५३॥

From the very time when in her former birth the fine-teethed damsel gave up her body because of Daksha's anger, the lord of brutes Siva, forsaking all attachments, remained unmarried. 53

स कृत्तिवासास्तपसे यतात्मा गङ्गाप्रवाहोक्षितदेवदारु ।
प्रस्थं हिमाद्रेर्मृगनाभिगन्धि किंचित्क्वणत्किन्नरमध्युवास ॥५४॥

The skin-clothed Siva, of a restrained spirit, dwelt for ascetic meditation, on a certain peak of the Himalaya mountain wherein the Devadaru trees were washed by the streams of the Ganges and where the musk-scented Kinnaras sang. 54

गणा नमेरुप्रसवावतंसा भूर्जत्वचः स्पर्शवतीर्दधानाः ।
मनःशिलाविच्छुरिता निषेदुः शैलेयनद्धेषु शिलातलेषु ॥५५॥

Shiva's followers, having Nameru flowers in their vests, clothed in the bark of the *Bhurja*, tender to the feet, ornamented with red arsenic, sat on the surface of rocks abounding in fragrant resin. 55

तुषारसंघातशिलाः खुराग्रैः समुल्लिखन्दर्पकलः ककुद्मान् ।
दृष्टः कथंचिद् गवयैर्विविग्नैरसोढसिंहध्वनिरुन्ननाद ॥५६॥

The humped bull, proudly bellowing but with an agreeable voice and bruising by the points of his hoofs solid rocks of snow seen with difficulty by the terrified Gavaya deer and unable to endure the lion's roar, bellowed. 56

तत्राग्निमाधाय समित्समिद्धं स्वमेव मूर्त्यन्तरमष्टमूर्तिः ।
स्वयं विधाता तपसः फलानां केनापि कामेन तपश्चचार ॥५७॥

The eight-formed Shiva, having there set up a fire lighted by sacrificial wood, another of his own forms, himself the dispenser of the fruits of asceticism, practised asceticism actuated by some desire which none could guess. 57

अनर्घ्यमर्घ्येण तमद्रिनाथः स्वर्गौकसामर्चितमर्चयित्वा ।
आराधनायास्य सखीसमेतां समादिदेश प्रयतां तनूजाम् ॥५८॥

Having worshipped the price-less who was worshipped of the dwellers of heaven with offerings the lord of mountains directed his devoted daughter accompanied by her maids to serve him. 58

प्रत्यर्थिभूतामपि तां समाधेः शुश्रूषमाणां गिरिशोऽनुमेने ।
विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ॥५९॥

Siva permitted her to serve him though her attractions were calculated to be an impediment to mental abstraction. They alone are firm whose minds are not perturbed on there being a cause of perturbation. 59

अवचितवलिपुष्पा वेदिसंमार्गदक्षा
नियमविधिजलानां बर्हिषां चोपनेत्री ।
गिरिशमुपचचार प्रत्यहं सा सुकेशी
नियमितपरिखेदा तच्छिरश्चन्द्रपादैः ॥६०॥

The fine-haired damsel Parvati, plucking flowers for offering, expert in cleaning the altar, and bringing waters for the daily rites and kusa grass, worshipped him, her labour alleviated by the rays of the moon on Siva's head. 60

द्वितीयः सर्गः ।

CANTO II.

तस्मिन्विप्रकृताः काले तारकेण दिवौकसः ।
तुरासाहं पुरोधाय धाम स्वायंभुवं ययुः ॥१॥

Oppressed by the Asura Taraka, the dwellers of heaven, with Indra at their head, went to the residence of Brahma. 1

तेषामाविरभूद् ब्रह्मा परिम्लानमुखश्रियाम् ।
सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव ॥२॥

Brahma manifested himself to them the beauty of whose faces had faded like the sun appearing in the morning over lakes whose lotuses were closed. 2

अथ सर्वस्य धातारं ते सर्वे सर्वतोमुखम् ।
वागीशं वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे ॥३॥

They all, having bowed, addressed the creator of all, who had heads on four sides, the lord of speech, with significant words. 3

नमस्त्रिमूर्तये तुभ्यं प्राक्सृष्टः केवलात्मने ।
गुणत्रयविभागाय पश्चाद् भेदमुपेयुषे ॥४॥

"Salutation to thee, three-formed, existing as one spirit before creation but afterwards betaking to distinctive forms for the separation of three qualities Sattwa, Rajas and Tamas. 4

यदमोघमपामन्तरुप्तं बीजमज त्वया ।
अतश्चराचरं विश्वं प्रभवस्तस्य गीयसे ॥५॥

O thou uncreate, the seed sown by thee in the midst of waters is not fruitless for therein is produced the universe, moveable and immoveable. Thou, its cause, art sung. 5

तिसृभिस्त्वमवस्थाभिर्महिमानमुदीरयन् ।
प्रलयस्थितिसर्गाणामेकः कारणतां गतः ॥६॥

Manifesting thy glory by three forms thou alone holdest the causeship of destruction, conservation and creation. 6

स्त्रीपुंसावात्मभागौ ते भिन्नमूर्तेः सिसृक्षया ।
प्रसूतिभाजः सर्गस्य तावेव पितरौ स्मृतौ ॥७॥

Male and female are but parts of thy body who wert divided in two forms by desire of creation. They themselves are held as parents of the creation. 7

स्वकालपरिमाणेन व्यस्तरात्रिंदिवस्य ते ।
यौ तु स्वप्नावबोधौ तौ भूतानां प्रलयोदयौ ॥८॥

Of thee whose night and day are divided by the measure of thy own time, sleeping and walking are but the destruction and creation of all creatures. 8

जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः ।
जगदादिरनादिस्त्वं जगदीशो निरीश्वरः ॥९॥

Thou art the cause of the universe, thyself causeless—thou the end of the universe thyself endless—thou the beginning of the universe, thyself without beginning—thou the lord of the universe, thyself lordless. 9

आत्मानमात्मना वेत्सि सृजस्यात्मानमात्मना ।
आत्मना कृतिना च त्वमात्मन्येव प्रलीयसे ॥१०॥

Thou knowest thyself by thy own act, thou createst thy form in thyself by thy own act dost thou absorb thyself in thyself. 10

द्रवः संघातकठिनः स्थूलः सूक्ष्मो लघुर्गुरुः ।
व्यक्तो व्यक्तेतरश्चासि प्राकाम्यं ते विभूतिषु ॥११॥

Thou art liquid, thou also solid hard, thou art gross, thou also subtle, thou art light and thou art heavy ; thou art also perfectly developed and thou undeveloped, according to thy own desire in the atomic and other forms at thy command. 11

उद्‌घातः प्रणवो यासां न्यायैस्त्रिभिरुदीरणम् ।
कर्म यज्ञः फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥१२॥

Of those sentences whose first syllable is *Om*, whose pronunciation is by the three accents, whose ordinance is sacrifice and whose ritualistic fruit is heaven, thou art the cause. 12

त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः ॥१३॥

They call thee Prakriti or nature engaging in the act of creation for the purposes of *Purusha* or soul. They know thee also to be the *Purusha* or soul, sitting apart and looking on Prakriti. 13

त्वं पितृणामपि पिता देवानामपि देवता ।
परतोऽपि परश्चासि विधाता वेधसामपि ॥१४॥

Thou art father even of the fathers, God even of Gods. Thou art superior even of superiors, creator even of Prajapatis. 14

त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः ।
वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्परम् ॥१५॥

Thyself art even the sacrificial offering ghee, also the sacrifice, the object enjoyed and the enjoyer—the everlasting. Thou art the object of knowledge and also the knower, the meditator and the supreme object of meditation." 15

इति तेभ्यः स्तुतीः श्रुत्वा यथार्था हृदयंगमाः ।
प्रसादाभिमुखो वेधाः प्रत्युवाच दिवौकसः ॥१६॥

Having heard these laudatory expressions from them, true and agreeable the creator, being inclined to grace the Gods, replied. 16

पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता ।
प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयी ॥१७॥

Uttered by the four mouths of that primeval poet the four fold utterance of sounds was successful. 17

स्वागतं स्वानधीकारान्प्रभावैरवलम्ब्य वः ।
युगपद्युगबाहुभ्यः प्राप्तेभ्यः प्राज्यविक्रमाः ॥१८॥

"O ye great powers, welcome to you who having by your authority held your own rights have at once taken possession by your long arms. 18

किमिदं द्युतिमात्मीयां न बिभ्रति यथा पुरा ।
हिमक्लिष्टप्रकाशानि ज्योतींषीव मुखानि वः ॥१९॥

What is this ? Why your faces do not possess as before your own light like stars whose light has been enfeebled by frost. 19

प्रशमादर्चिषामेतदनुद्गीर्णसुरायुधम् ।
वृत्रस्य हन्तुः कुलिशं कुण्ठिताश्रीव लक्ष्यते ॥२०॥

By the extinction of the flame the thunderbolt of the destroyer of Vritra, not emitting the divine weapon, appears contracted in the corners. 20

किं चायमरिदुर्वारः पाणौ पाशः प्रचेतसः ।
मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥२१॥

Irresistable by the enemy the noose in the hand of Varuna has betaken to the miserable plight of a serpent bereft of its energy by incantations. 21

कुबेरस्य मनःशल्यं शंसतीव पराभवम् ।
अपविद्धगदो बाहुर्भग्नशाख इव द्रुमः ॥२२॥

Kuvera's arm, destitute of its club, like a tree whose branches have broken down, declares, as it were, his defeat like a javelin sticking in his heart. 22

यमोऽपि विलिखन्भूमिं दण्डेनास्तमितत्विषा ।
कुरुतेऽस्मिन्नमोघेऽपि निर्वाणालातलाघवम् ॥२३॥

Yama also marking the ground by his staff, its spendour gone to ruin, imparts the smallness of an extinguished fire brand to this his staff though at one time never failing. 23

अमी च कथमादित्याः प्रतापक्षतिशीतलाः ।
चित्रन्यस्ता इव गताः प्रकामालोकनीयताम् ॥२४॥

Why these Adityas could by the destruction of their fiery energy like paintings, have got to the condition of being gazed upon at pleasure. 24

पर्याकुलत्वान्मरुतां वेगभङ्गोऽनुमीयते ।
अम्भसामोघसंरोधः प्रतीपगमनादिव ॥२५॥

From the revolving instability of the winds their stoppage of onward velocity is inferred like the stoppage of a stream of water from the incursion of an opposite stream. 25

आवर्जितजटामौलिविलम्बिशशिकोटयः ।
रुद्राणामपि मूर्धानः क्षतहुंकारशंसिनः ॥२६॥

The heads of the Rudras too having the lunar curves pendent on the downcast crests of clotted hair are declaring the loss of hunkara. 26

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लब्धप्रतिष्ठाः प्रथमं यूयं किं बलवत्तरैः ।
अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः ॥२७॥

Having once gained place, have you been made to turn back by stronger enemies as in jurisprudence, ethics, grammar & a general rule or law is made to submit to special legislation or exception. 27

तद् ब्रूत वत्साः किमितः प्रार्थयध्वं समागताः ।
मयि सृष्टिर्हि लोकानां रक्षा युष्मास्ववस्थिता ॥२८॥

O my sons, what do you all so earnestly ask for from myself having come in a body ? In me is the office of the creation of the world and in you is placed the office of their preservation. 28

ततो मन्दानिलोद्धूतकमलाकरशोभिना ।
गुरुं नेत्रसहस्रेण नोदयामास वासवः ॥२९॥

Indra, with his thousand eyes beautiful like the lotus shaken by the gentle breeze, moved Vrihaspati, the preceptor of Gods. 29

स द्विनेत्रं हरेश्चक्षुः सहस्रनयनाधिकम् ।
वाचस्पतिरुवाचेदं प्राञ्जलिर्जलजासनम् ॥३०॥

Vrihaspati, the lord of speech, who though only two-eyed was wiser than the thousand and two eyed Indra, with palms joined said this to the lotus-seated Brahma. 30

एवं यदात्थ भगवन्नामृष्टं नः परैः पदम् ।
प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि प्रभो ॥३१॥

"True what you say, our rights have been over-turned by enemies. Yourself inhering in every person how O Lord, thou knowest it not. 31

भवल्लब्धवरोदीर्णस्तारकाख्यो महासुरः ।
उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ॥३२॥

Elated with the boon obtained from you the great Asura, by name Taraka, has got up like a comet for the oppression of the worlds. 32

पुरे तावन्तमेवास्य तनोति रविरातपम् ।
दीर्धिकाकमलोन्मेषो यावन्मात्रेण साध्यते ॥३३॥

The sun spreads only so much heat in his town by which alone the opening of the lotus in his tank is accomplished. 33

सर्वाभिः सर्वदा चन्द्रस्तं कलाभिर्निषेवते ।
नादत्ते केवलां लेखां हरचूडामणीकृताम् ॥३४॥

The moon serves him always with all his digits. He does not take only that line which has become the crest gem of Hara or Siva. 34

व्यावृत्तगतिरुद्याने कुसुमस्तेयसाध्वसात् ।
न वाति वायुस्तत्पार्श्वे तालवृन्तानिलाधिकम् ॥३५॥

The wind, desisting from its course in his garden from fear of the consequences of theft or blowing off of any flowers, does not blow more than the air excited by the fan by his side. 35

पर्यायसेवामुत्सृज्य पुष्पसंभारतत्पराः ।
उद्यानपालसामान्यमृतवस्तमुपासते ॥३६॥

The six seasons having given up attendance in gradation serve him each in its turn like gardeners bent on collecting flowers. 36

तस्योपायनयोग्यानि रत्नानि सरितां पतिः ।
कथमप्यम्भसामन्तरानिष्पत्तेः प्रतीक्षते ॥३७॥

The lord of rivers with great labour watches jewels fit for presents within the waters until maturity. 37

ज्वलन्मणिशिखाश्चैनं वासुकिप्रमुखा निशि ।
स्थिरप्रदीपतामेत्य भुजङ्गाः पर्युपासते ॥३८॥

The serpents with Vasuki as their leader, with crest gems glittering on their hoods, having got at night the state of fixed lamps serve him around. 38

तत्कृतानुग्रहापेक्षी तं मुहुर्दूतहारितैः ।
अनुकूलयतीन्द्रोऽपि कल्पद्रुमविभूषणैः ॥३९॥

Indra also, looking for acts of grace from him, propitiates him with the ornaments of the desire-fulfilling tree presented by means of ambassadors. 39

इत्थमाराध्यमानोऽपि क्लिश्नाति भुवनत्रयम् ।
शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥४०॥

Though he is thus served yet opposes the three worlds for the wicked can only be moderated by injuries in return not by benefits. 40

तेनामरवधूहस्तैः सदयालूनपल्लवाः ।
अभिज्ञाश्छेदपातानां क्रियन्ते नन्दनद्रुमाः ॥४१॥

The trees of Indra's Nandana gardens whose leaves were gently plucked by the hands of the celestial women are being felled by him. 41

वीज्यते स हि संसुप्तः श्वाससाधारणानिलैः ।
चामरैः सुरबन्दीनां वाष्पसीकरवर्षिभिः ॥४२॥

He is fanned when asleep by chowries exciting wind only like breaths, showering drops of tears of captive goddesses. 42

उत्पाट्य मेरुशृङ्गाणि क्षुण्णानि हरितां खुरैः ।
आक्रीडपर्वतास्तेन कल्पिताः स्वेषु वेश्मसु ॥४३॥

Having plucked off peaks of Meru beaten by the hoofs of the sun's horses hills for amusement have been formed by him in his own mansions. 43

मन्दाकिन्याः पयः शेषं दिग्वारणमदाविलम् ।
हेमाम्भोरुहसस्यानां तद्वाप्यो धाम सांप्रतम् ॥४४॥

Of Mandakini the waters soiled by the temporal juice of the quarter elephants are the only residuum ; of the golden lotuses their produce his tanks are now the only repositary. 44

भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते ।
खिलीभूते विमानानां तदापातभयात्पथि ॥४५॥

Pleasure on surveying the worlds is not felt by the gods, the way of their chariots having become waste from fear of his incursion. 45

यज्वभिः संभृतं हव्यं विततेष्वध्वरेषु सः ।
जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः ॥४६॥

The enchanter snatches away the ghee afforded by priests in sacrifices that are held. We see it in our very sight from fire's mouth. 46

उच्चैरुच्चैःश्रवास्तेन हयरत्नमहारि च ।
देहवद्धमिवेन्द्रस्य चिरकालार्जितं यशः ॥४७॥

The great Uchchaisrava of Indra, that jewel of a horse, has been siezed by him like the glory acquired from a long time set in Indra's person. 47

तस्मिन्नुपायाः सर्वे नः क्रूरे प्रतिहतक्रियाः ।
वीर्यवन्त्यौषधानीव विकारे सांनिपातिके ॥४८॥

All our measures against the murderous Asura have been baffled in their effects like powerful medicines in a malignant congestive fever. 48

ज्रयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा ।
हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम् ॥४९॥

Our hope of victory by Hari's quoit, its lustre rising by the reaction of the stroke, lies as a breast plate fixed to his neck. 49

तदीयास्तोयदेष्वद्य पुष्करावर्तकादिषु ।
अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः ॥५०॥

His elephants by which the Airavata (cloud-elephant) was defeated now lie in clouds swollen with abundant water and repeat strokes on the surface. 50

तदिच्छामो विभो स्रष्टुं सेनान्यं तस्य शान्तये ।
कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥५१॥

O Lord, we desire to create a General for his destruction as persons desirous of emancipation seek, for the cessation of the world,the righteousness which cuts asunder the bondage fo works, 51

गोप्तारं सुरसैन्यानां यं पुरस्कृत्य गोत्रभित् ।
प्रत्यानेष्यति शत्रुभ्यो बन्दीमिव जयश्रियम् ॥५२॥

Having placed in front which defender of the divine troops the cutter of mountains, Indra, shall bring back from the enemy the Fortune of victory like a captive." 52

वचस्यवसिते तस्मिन्ससर्ज गिरमात्मभूः ।
गर्जितानन्तरां वृष्टिं सौभाग्येन जिगाय सा ॥५३॥

On the termination of that speech the self-existent Brahma made a speech which excelled by its felicitousness the rain which succeeds thunder. 53

संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यताम् ।
न त्वस्य सिद्धौ यास्यामि सर्गव्यापारमात्मना ॥५४॥

"This your desire shall be accomplished. Have a little patience. But in the matter of this General I shall not engage personally in the business of his creation. 54

इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम् ।
विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ॥५५॥

From myself that demon has beome possessed of Fortune and therefore form myself he ought not to have destruction again. Even one should not cut off himself a poisonous tree after having reared it. 55

वृतं तेनेदमेव प्राङ्मया चास्मै प्रतिश्रुतम् ।
वरेण शमितं लोकानलं दग्धुं हि तत्तपः ॥५६॥

This itself was asked by him of yore and it was promised by me. For by means of a boon his ascetic meditation which was able to consume the world was destroyed by me. 56

संयुगे संयुगीनं तमुद्यतं प्रसहेत कः ।
अंशादृते निषिक्तस्य नीललोहितरेतसः ॥५७॥

Who can withstand him engaged in war himself a war-like person except a portion of Siva's substance ? 57

स हि देवः परं ज्योतिस्तमःपारे व्यवस्थितम् ।
परिच्छिन्नप्रभावर्द्धिर्न मया न च विष्णुना ।।५८।।

That god is the supreme luminary, beyond the quality of Tamas. He is not comprehensible in his dignity and greatness by me or by Vishnu. 58

उमारूपेण ते यूयं संयमस्तिमितं मनः ।
शंभोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ।।५९।।

Do you, that seek a remedy, labour to attract the mind of Sambhu absorbed in ascetic contemplation by the beauty of Uma like iron by a magnet. 59

उभे एव क्षमे वोढुमुभयोर्बीजमाहितम् ।
सा वा शंभोस्तदीया वा मूर्तिर्जलमयी मम ।।६०।।

The two alone are able to bear the energy of us two, Sambhu's and mine. Either she, Uma to bear Sambhu's or his watery form to bear mine. 60

तस्यात्मा शितिकण्ठस्य सैनापत्यमुपेत्य वः ।
मोक्ष्यते सुरबन्दीनां वेणीर्वीर्यविभूतिभिः ।।६१।।

Having obtained your General from black-necked Siva he shall liberate the branded locks of the captive Goddesses by the amplitude of his energy or power." 61

इति व्याहृत्य विबुधान्विश्वयोनिस्तिरोदधे ।
मनस्याहितकर्तव्यास्तेऽपि देवा दिवं ययुः ।।६२।।

Having thus addressed the gods the cause of the universe Brahma vanished. The gods too, fixed in mind about what they should do, went to heaven. 62

तत्र निश्चित्य कंदर्पमगमत्पाकशासनः ।
मनसा कार्यसंसिद्धौ त्वराद्विगुणरंहसा ।।६३।।

Having fixed on Kamdeva as the proper agent the chastiser of the demon Paka, Indra remembered him with a mind doubly swift from his haste in the accomplishment of the object. 63

अथ स ललितयोषिद्भ्रूलताचारुशृङ्गं
रतिवलयपदाङ्के चापमासज्य कण्ठे ।

सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा ॥६४॥

The flower-bowed Kamdeva, whose weapon the mango-blossom was deposited in the hands of his companion the spring, having attached his bow the beautiful extremeties of which were set with eyebrow creepers of handsome female, to his neck marked by the bracelet of his wife Rati, attended on him. 64

तृतीयः सर्गः

CANTO III.

तस्मिन्मघोनस्त्रिदशान्विहाय सहस्रमक्ष्णां युगपत्पपात ।
प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु ॥ १ ॥

Having left the gods thousand eyes of Indra fell simultaneously on Kamadeva because of its dependance on an object; the regard of masters is generally unstable in their dependants.1

स वासवेनासनसंनिकृष्टमितो निषीदेति निसृष्टभूमिः ।
भर्तुः प्रसादं प्रतिनन्द्य मूर्ध्ना वक्तुं मिथः प्राक्रमतैवमेनम् ॥ २ ॥

Being allowed room near the throne by Vasava and having acknowledged his master's grace by bowing his head he began to speak thus secretly to him. 2

आज्ञापय ज्ञातविशेष पुंसां लोकेषु यत्ते करणीयमस्ति ।
अनुग्रहं संस्मरणप्रवृत्तमिच्छामि संवर्धितमाज्ञया ते ॥ ३ ॥

"O thou that knowest the excellencee of all men, command us what thou wouldst to be done in these worlds. I wish thy favour excited by thy remembrance of me be extended into a command. 3

केनाभ्यसूया पदकाङ्क्षिणा ते नितान्तदीर्घैर्जनिता तपोभिः ।
यावद्भवत्याहितसायकस्य मत्कार्मुकस्यास्य निदेशवर्ती ॥ ४ ॥

By what person ambitious of dignity by means of excessively long asceticisms thy jealousy has been begotten ? For he shall soon become subject to the influence of this my bow to which the arrow is set. 4

असंमतः कस्तव मुक्तिमार्गं पुनर्भवक्लेशभयात्प्रपन्नः ।
बद्धश्चिरं तिष्ठतु सुन्दरीणामारेचितभ्रूचतुरैः कटाक्षैः ॥ ५ ॥

Let him, who from fear of repeated existence but against thy will has betaken to the way of emancipation, remain long bound by glances of women with amorous movements of the eye-brows. 5

अध्यापितस्योशनसापि नीतिं प्रयुक्तरागप्रणिधिर्द्विपस्ते ।
कस्यार्थधर्मौ वद पीडयामि सिन्धोस्तटावोघ इव प्रवृद्धः ॥ ६ ॥

Say, the wealth and virtue of which thy foe though taught morals by Sukra himself shall the agent of infused morality injure like rapid currents the two shores of a river. 6

कामेकपत्नीव्रतदुःखशीलां लोलं मनश्चारुतया प्रविष्टाम् ।
नितम्बिनीमिच्छसि मुक्तलज्जां कण्ठे स्वयंग्राहनिषक्तबाहुम् ॥ ७ ॥

Say what female austerely following out her vow of having one husband only but because of her beauty entered into thy unstable mind thou desirest to have released from modesty and of her own accord taking hold of thee with her arm around thy neck ? 7

कयासि कामिन्सुरतापराधात्पादानतः कोपनयावधूतः ।
तस्याः करिष्यामि दृढानुतापं प्रवालशय्याशरणं शरीरम् ॥ ८ ॥

Say, O lustful one, as account of guilty in love-sport, by what angry are, have you been discarded though bowed down on her feet ? For I shall make her body suffer from acute repentence hence rest on the leafy bed. 8

प्रसीद विश्राम्यतु वीर वज्रं शरैर्मदीयैः कतमः सुरारिः ।
बिभेतु मोघीकृतबाहुवीर्यः स्त्रीभ्योऽपि कोपस्फुरिताधराभ्यः ॥ ९ ॥

Verse 8 is translated by us. We do not find Wilson's translation of this verse.

Be propitous O hero, let thy thunder-bolt rest. By means of my arrows any foe of the gods whoever he be, the power of his arm being rendered futile, shall fear even women with their under lips swelling with rage. 9

तव प्रसादात्कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा ।
कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये ॥१०॥

By thy grace though I am armed only with flowers, having got only one helper in the spring I shall make a failure of patience even of Hara who has the Pinaka bow in hand ; what are other bowmen in comparison. ?" 10

अथोरुदेशादवतार्य पादमाक्रान्तिसंभावितपादपीठम् ।
संकल्पितार्थे विवृतात्मशक्तिमाखण्डल: काममिदं बभाषे ॥११॥

Having taken down his foot from his thigh and honouring the footstool by resting on it Indra thus spoke to Kama who had asserted his power in the designed object that is of attracting the heart of Siva. 11

सर्वं सखे त्वय्युपपन्नमेतदुभे ममास्त्रे कुलिशं भवाँश्च ।
वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकं च ॥१२॥

"Oh friend, all this is accomplished in thee ; both are my weapons the thunder-bolt and yourself. The thunder-bolt is ineffectual in those who are powerful by force of asceticism, but you as a weapon can both go on all sides and are also effective. 12

अवैमि ते सारमत: खलु त्वां कार्ये गुरुण्यात्मसमं नियोक्ष्ये ।
व्यादिश्यते भूधरतामवेक्ष्य कृष्णेन देहोद्वहनाय शेष: ॥१३॥

I know thy strength. I shall employ thee equal to myself in a heavy work. Having observed his habit of sustaining the earth the chief of serpents is appointed by Krishna for holding his body. 13

आशंसता बाणगतिं वृषाङ्के कार्यं त्वया नः प्रतिपन्नकल्पम् ।
निबोध यज्ञांशभुजामिदानीमुच्चैर्द्विषामीप्सितमेतदेव ॥१४॥

By thee declaring the course of arrow to reach Siva whose mark is a bull, our work is almost accomplished already. Understand this itself is the desired object of Gods enjoying shares in sacrifices but now having enemies. 14

अमी हि वीर्यप्रभवं भवस्य जयाय सेनान्यमुशन्ति देवाः ।
स च त्वदेकेषुनिपातसाध्यो ब्रह्माङ्गभूर्ब्रह्मणि योजितात्मा ॥१५॥

These gods wish for a General begotten of Siva's energy for their victory. Siva too can be managed only by the cast of thy one arrow for he, the repository of the members of mantras, being now fixed in spirit in his own essence. 15

तस्मै हिमाद्रेः प्रयतां तनूजां यतात्मने रोचयितुं यतस्व ।
योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥१६॥

(Therefore) make effort so as to create desire in that self restrained one (Siva) for the pious daughter of the Snow mountain. For am any the women she is the arly proper ground (i. e. women) to forebear his seminol effusion. This is uttered by the self-existent Brahma himself. 16

गुरोर्नियोगाच्च नगेन्द्रकन्या स्थाणुं तपस्यन्तमधित्यकायाम् ।
अन्वास्त इत्यप्सरसां मुखेभ्यः श्रुतं मया मत्प्रणिधिः स वर्गः ॥१७॥

By the direction of her father the daughter of the king of mountains is serving Siva practicing asceticism on a high land. This has been heard by me from the mouth of Apsaras for that class are my emissaries. 17

तद् गच्छ सिद्धयै कुरु देवकार्यमर्थोऽयमर्थान्तरभाव्य एव ।
अपेक्षते प्रत्ययमुत्तमं त्वां बीजाङ्कुरः प्रागुदयादिवाम्भः ॥१८॥

Therefore, go for the accomplishment of this business of the gods. This object to be encompassed by another cause that is the presence of Parvati, requires thee as its ultimate cause as the seed and the sprout requires water before production. 18

Ver e 16 is translated by us. We do not find Wilson's translation of this verse.

तस्मिन्सुराणां विजयाभ्युपाये तवैव नामास्त्रगतिः कृती त्वम् ।
अप्यप्रसिद्धं यशसे हि पुंसामनन्यसाधारणमेव कर्म ॥१९॥

Thine is the use of the weapons in that means for the victory of the gods for thou art the successful agent. Even a work of no note which requires one peculiar talent is for the glory of men. 19

सुराः समभ्यर्थयितार एते कार्यं त्रयाणामपि विष्टपानाम् ।
चापेन ते कर्म न चातिहिंस्रमहो बतासि स्पृहणीयवीर्यः ॥२०॥

These gods are the petitioners, the business is of the three worlds, and the work to be done by thy bow is not very hurtful. Oh thou art of a wonderful and enviable power. 20

मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव ।
समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य ॥२१॥

The spring too, Oh destroyer of the spirit, from his companionship with you though not spoken to, is thy helper. Charge the wind saying become the exciter of fire. 21

तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे ।
ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ॥२२॥

Saying "so be it" Kama having received his master's command as a holy residuum went away. Indra touched his body by his hand rendered rough by driving the Airavat. 22

स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयातः ।
अङ्गव्ययप्रार्थितकार्यसिद्धिः स्थाण्वाश्रमं हैमवतं जगाम ॥२३॥

Followed by the spring, his dear friend, and by his wife Rati and determined to accomplish the requested business even at the loss of his body Kama went with fear to the hermitage of Siva in the Himalaya. 23

तस्मिन्वने संयमिनां मुनीनां तपःसमाधेः प्रतिकूलवर्ती ।
संकल्पयोनेरभिमानभूतमात्मानमाधाय मधुर्जजृम्भे ॥२४॥

Having assumed his own form the source of pride unto Kama, the spring, hostile to fixed austere contemplation of the ascetic Munis, appeared in that forest. 24

कुबेरजुप्तां दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य ।
दिग्दक्षिणा गन्धवहं मुखेन व्यलीकनिश्वासमिवोत्ससर्ज ॥२५॥

The sun being bent on going unseasonably to the quarter in the keeping of Kuvera, the North the Southern quarter, by its face, discharged air like a sigh of sorrow. 25

असूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपल्लवानि ।
पादेन नापैक्षत सुन्दरीणां संपर्कमासिञ्जितनूपुरेण ॥२६॥

The Asoka tree produced at once flowers with leaves commencing from the trunk itself and did not wait for a stroke of the feet of females sounding with anklets. 26

सद्यः प्रवालोद्‌गमचारुपत्रे नीते समाप्तिं नवचूतबाणे ।
निवेशयामास मधुर्द्विरेफान्नामाक्षराणीव मनोभवस्य ॥२७॥

The spring set black bees, the characters, as it were, of Kama's name, on arrow-like fresh mango blossoms with young leaves produced at once as feathers getting completion. 27

वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः ।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः ॥२८॥

Notwithstanding the excellence of colour the Karnikara flower, distressed, offended the mind by its unscentedness. The inclination of the Creator of the universe becomes generally averse to the collection of all virtues in one subject. 28

बालेन्दुवक्राण्यविकासभावाद्बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम् ॥२९॥

The excessively red Palasa flowers, curved like a young moon because of being unblown, appeared like wounds from nails just inflicted on the forest sites coming together with the spring. 29

लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकंप्रकाश्य ।
रागेण बालारुणकोमलेन चूतप्रवालोष्ठमलंचकार ॥३०॥

The beauty of the spring having put forth at the outset the Tilaka flower as a mark of beauty variegated by adhering black bees as a black paint, adorned by the orient sun as a red tincture and with young mango blossoms for her lips. 30

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मृगाः प्रियालद्रुममञ्जरीणां रजःकणैर्विघ्निदृष्टिपाताः ।
मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीर्मर्मरपत्रमोक्षाः ॥३१॥

Being obstructed in their view by particles of dust of the flower stalk of Piyala trees the deer, buoyant with hilarity, ranged about against the winds over the forest plains resounding with the fall of old leaves. 31

चूताङ्कुरास्वादकषायकण्ठः पुँस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥३२॥

The sounds which the male Kokila, with the neck red from the taste of the mango sprouts, gave out sweetly became the speech of Kama able to counteract the sensitiveness of virtuous women. 32

हिमव्यपायाद्विशदाधराणामापाण्डराभूतमुखच्छवीनाम् ।
स्वेदोद्गमः किंपुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु ॥३३॥

The rise of perspiration of Kinnara women, with clear nether lips and the colour of the face slightly yellowish because of the decline of cold, made a footing on the painted writings of the body. 33

तपस्विनः स्थाणुवनौकसस्तामाकालिकीं वीक्ष्य मधुप्रवृत्तिम् ।
प्रयत्नसंस्तम्भितविक्रियाणां कथंचिदीशा मनसां बभूवुः ॥३४॥

On seeing the untimely rise of spring the ascetics dwelling in Siva's forest became with difficulty controllers of their minds and prevented with labor their perturbation. 34

तं देशमारोपितपुष्पचापे रतिद्वितीये मदने प्रपन्ने ।
काष्टागतस्नेहरसानुविद्धं द्वन्द्वानि भावं क्रियया विवव्रुः ॥३५॥

Madana, with his flower-bow stringed, and Rati for his companion, having reached that region, both orders of creatures indicated by their acts a state pervaded by the sentiment of attachment having reached its maximum. 35

मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
श्रृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥३६॥

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In one flower vessel the black bee drank honey following his own beloved mate. The black deer stratched by his horn the female deer, her eyes closed by his touch. 36

ददौ रसात्पङ्कजरेणुगन्धि गजाय गण्डूषजलं करेणुः ।
अर्धोपभुक्तेन बिसेन जायां संभावयामास रथाङ्गनामा ॥३७॥

The female elephant gave out of love to the male elephant, a mouthful of water scented with the lotus dust. The Chakravaka, named after the part of a carriage *viz.*, wheel, treated his wife with a lotus stalk half-devoured. 37

गीतान्तरेषु श्रमवारिलेशैः किंचित्समुच्छ्वासितपत्रलेखम् ।
पुष्पासवाघूर्णितनेत्रशोभि प्रियामुखं किंपुरुषश्चुचुम्बे ॥३८॥

In the intervals of singing the Kinnara kissed his wife's face the painting on which was a little washed off by drops of perspiration and bedecked by eyes rolling a little by the effect of liquors. 38

पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालौष्ठमनोहराभ्यः ।
लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥३९॥

Even the trees received, from their wives the creepers, having large clusters of flowers and beautified with resplendent young red leaves as their lips, the entwining embrace of their bending branch-arms. 39

श्रुताप्सरोगीतिरपि क्षणोऽस्मिन्हरः प्रसंख्यानपरो बभूव ।
आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ॥४०॥

Though hearing the songs of Apsaras at that time Siva became bent on spiritual contemplatian for obstructions can never interrupt the fixed devotion of those who can keep under control their minds. 40

लतागृहद्वारगतोऽथ नन्दी वामप्रकोष्ठार्पितहेमवेत्रः ।
मुखार्पितैकाङ्गुलिसंज्ञयैव मा चापलायेति गणान्व्यनैषीत् ॥४१॥

Going to the door of the creeper-house Nandi, with a golden rod placed in his left hand, directed by the sign of the fore-finger placed on the mouth, Siva's troops not to disturb.41

निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ।
तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे ॥४२॥

By Nandi's command the whole forest, with trees unshaken, black bees still, the birds silent and the deer stopped ranging, remained like an effort transferred to painting *i. e.* like a landscape. 42

दृष्टिप्रपातं परिहृत्य तस्य कामः पुरः शुक्रमिव प्रयाणे ।
प्रान्तेषु संसक्तनमेरुशाखं ध्यानास्पदं भूतपतेर्विवेश ॥४३॥

Avoiding the range of his sight like a place with Venus in front on setting out on a journey, Kama entered by sides the place of meditation of Siva covered by the branches of Nameru trees. 43

स देवदारुद्रुमवेदिकायां शार्दूलचर्मव्यवधानवत्याम् ।
आसीनमासन्नशरीरपातस्त्रियम्बकं संयमिनं ददर्श ॥४४॥

He, whose body was on the verga of destruction, saw the self-controlled three-eyed Siva Sitting on an altar of Devadaru tree with a tiger-skin laid over it. 44

पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसम् ।
उत्तानपाणिद्वयसंनिवेशात्प्राफुल्लराजीवमिवाङ्कमध्ये ॥४५॥

He was sitting in the *Virasana* posture with the fore half of his body still; perpendicular and large, with both shoulders bent and because of the two hands being placed with the concave of the palms upward like a full blown lotus in the bosom. 45

भुजंगमोन्नद्धजटाकलापं कर्णावसक्तद्विगुणाक्षसूत्रम् ।
कण्ठप्रभासङ्गविशेषनीलां कृष्णात्वचं ग्रन्थिमतीं दधानम् ॥४६॥

His clotted hair was tied up with snakes ; double strings of rosaries were fixed to his ears and he wore a hide of black deer darkened still more by the reflection of his black throat.46

किंचित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरतप्रसङ्गैः ।
नेत्रैरविस्पन्दितपक्ष्ममालैर्लक्ष्यीकृतघ्राणमधोमयूखैः ॥४७॥

He had three eyes almost closed in meditation, not frowhing, untwinkling, looking downward and observing the nose. 47

अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरंगम् ।
अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ॥४८॥

He was sitting like a cloud without an effort of rain, like a reservoir of waters in which there was no wave upheaving from the stoppage of inward vital airs, like an unshaken flame in a place where there is no wind. 48

कपालनेत्रान्तरलब्धमार्गैर्ज्योति; प्ररोहैरुदितैः शिरस्तः ।
मृणालसूत्राधिकसौकुमार्यां बालस्य लक्ष्मीं ग्लपयन्तमिन्दोः ॥४९॥

By means of the rays of light getting a way through the third eye in the cranium and issuing from the crown of the head was obscured the beauty, more tender than the fibres of the lotus stalk, of the crescent on Siva's head. 49

मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् ।
यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥५०॥

Having fixed in the heart the mind controlled by meditation restricted from action through nine doors *i. e.* having no communication with external world he was beholding the spirit in himself whom persons conversant with knowledge subjective know. 50

स्मरस्तथाभूतमतग्मनेत्रं पश्यन्नदूरान्मनसाप्यधृष्यम् ।
नालक्षयत्साध्वससन्नहस्तः स्रस्तं शरं चापमपि स्वहस्तात् ॥५१॥

Seeing from a short distance the three eyed Siva in that state beyond the ken of thought Kama, his head trembling through fear, did not perceive that the bow and arrow dropped from his own hand. 51

निर्वाणभूयिष्ठमथास्य वीर्यं संधुक्षयन्तीव वपुर्गुणेन ।
अनुप्रयाता वनदेवताभ्यामदृश्यत स्थावरराजकन्या ॥५२॥

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As if restoring his power which was on the verge of destruction by the beauty of her body there appeared the daughter of the king of mountains followed by two forest-goddesses. 52

अशोकनिर्भर्त्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्दुवारं वसन्तपुष्पाभरणं वहन्ती ॥५३॥

She was carrying oranaments of spring flowers which by means or Asoka flower left in the shade the ruby, wherein the Karnikar flowers had appropriated the splendour of gold and in which the Sindhuvara had become like a collection of pearls. 53

आवर्जिता किंचिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
पर्याप्तपुष्पस्तबकावनम्रा संचारिणी पल्लविनी लतेव ॥५४॥

Wearing an orient-red garment she was stooping a little by the weight of her rising breast like a walking creeper with leaves bent down by clusters of flowers. 54

स्रस्तां नितम्बादवलम्बमानां पुनः पुनः केसरदामकाञ्चिम् ।
न्यासीकृतां स्थानविदा स्मरेण मौर्वीं द्वितीयामिव कार्मुकस्य ॥५५॥

(He saw Parvati) supporting again & again her girdle of Bakul garland slippling from the hips and which, as it were, was the second bow, string of cupid placed by him who knew the adequate place (to put that belt). 55

सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफम् ।
प्रतिक्षणं संभ्रमलोलदृष्टिर्लीलारविन्देन निवारयन्ती ॥५६॥

With eyes unstable from fear she was warding off every moment by a toy lotus a black bee, whose thirst was excited by her perfumed sweet breath, flying near her nether lip red as *Vimb*. 56

तां वीक्ष्य सर्वावयवानवद्यां रतेरपि ह्रीपदमादधानाम् ।
जितेन्द्रिये शूलिनि पुष्पचापः स्वकार्यसिद्धिं पुनराशशंसे ॥५७॥

Verse 55 is translated by us. We do not find Wilson's translation of this verse.

Seeing her unblemished in all her limbs and more handsome than Rati the flower-bannered Kama again expected the success of his undertaking in the self-restrained spear-holder Siva. 57

भविष्यतः पत्युरुमा च शंभोः समाससाद प्रतिहारभूमिम् ।
योगात्स चान्तः परमात्मसंज्ञ दृष्ट्वा परं ज्योतिरुपारराम ॥५८॥

Uma too approached the site of the door of her future husband Sambhu. He was absorbed in delight by seeing within by meditation the chief light styled supreme spirit. 58

ततो भुजंगाधिपतेः फणाग्रैरधः कथंचिद्धतभूमिभागः ।
शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निविडं बिभेद ॥५९॥

The lord, whose site was with difficulty held below by the extremeties of the hood of the king of serpents, having gradually set the vital airs at liberty, slackened the hard meditative posture in which he had sat. 59

तस्मै शशंस प्रणिपत्य नन्दी शुश्रूषया शैलसुतामुपेताम् ।
प्रवेशयामास च भर्तुरेनां भ्रूक्षेपमात्रानुमतप्रवेशाम् ॥६०॥

Having bowed down Nanḍi announced to him that the daughter of the mountain had come for doing service and admitted her whose admission was allowed by a mere sign of the eye-brow. 60

तस्याः सखीभ्यां प्रणिपातपूर्वं स्वहस्तलूनः शिशिरात्ययस्य ।
व्यकीर्यत त्र्यम्बकपादमूले पुष्पोच्चयः पल्लवभङ्गभिन्नः ॥६१॥

The collection of spring flowers plucked by her own hands mixed with parts of stalks were scattered by her two companions over the feet of Siva. 61

उमापि नीलालकमध्यशोभि विस्रंसयन्ती नवकर्णिकारम् ।
चकार कर्णच्युतपल्लवेन मूर्ध्ना प्रणामं वृषभध्वजाय ॥६२॥

Uma too, dropping the fresh Karnikara flower which was resplendent amid her dark locks; made a bow with her head whereof leaves dropped from the ear by the very act of bowing to Siva whose emblem was a bull. 62

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अनन्यभाजं पतिमाप्नुहीति सा तथ्यमेवाभिहिता भवेन ।
न हीश्वरव्याहृतयः कदाचित्पुष्णान्ति लोके विपरीतमर्थम् ॥६३॥

Siva's benediction on Uma's bowing down before him was "Obtain a husband not having another wife." She was indeed told a truth by Siva. The sayings of great personages never cherish an unreal signification. 63

कामस्तु बाणावसरं प्रतीक्ष्य पतङ्गवद्वह्निमुखं विविक्षुः ।
उमासमक्षं हरबद्धलक्ष्यः शरासनज्यां मुहुराममर्श ॥६४॥

Kama, watching the fit time for his arrow, desirous of entering like a grasshopper in the mouth of the fire, fixing his aim at Hara in the presence of Uma, touched the bow string. 64

अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ॥६५॥

Gauri then offered to the mountain dweller Siva, by a hand red as copper, a wreath of the seeds of the lotus of the river Mandakini dried up by the rays of the sun. 65

प्रतिग्रहीतुं प्रणयिप्रियत्वात्त्रिलोचनस्तामुपचक्रमे च ।
संमोहनं नाम च पुष्पधन्वा धनुष्यमोघं समधत्त बाणम् ॥६६॥

As soon as out of the respect to the offerer the three-eyed Siva was about to accept the wreath the flower-bannered applied a never-failing arrow by name Fascination to his bow. 66

हरस्तु किंचित्परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे विम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥६७॥

His firmness a little lost like the ocean at the commencement of the moon's rise fixed his three eyes on the face of Uma with lips like the fruit bimb. 67

विवृण्वती शैलसुतापि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥६८॥

Betraying sentiment by her limbs resplendent like a young Kadamba the daughter of the mountain stood bending and flushing with a very handsome face, the eyes cast down through bashfulness. 68

अथेन्द्रियक्षोभमयुग्मनेत्रः पुनर्वशित्वाद् बलवन्निगृह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशामुपान्तेषु ससर्ज दृष्टिम् ॥६९॥

Having again strongly restrained the distraction of his senses by virtue of his self-control and desiring to discover the cause of the perturbation of his mind he cast his sight at the corners of the four quarters. 69

स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥७०॥

Siva saw Kama with his fist clenched at the corner of the right eye, his shoulder bent, his left leg contracted and his handsome bow stretched circularly attempting to strike. 70

तपःपरामर्शविवृद्धमन्योर्भ्रूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य ।
स्फुरन्नुदर्चिः सहसा तृतीयादक्ष्णः कृशानुः किल निष्पपात ॥७१॥

From the third eye of him increased in rage at the attack against his devotion and having a face difficult to look at owing to the contraction of his brows a flaming fire suddenly issued out. 71

क्रोधं प्रभो संहर संहरेति यावद् गिरः खे मरुतां चरन्ति ।
तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥७२॥

"O lord, refrain thy anger." While these words of the gods were passing in the sky, that fire, produced from Siva's eyes, turned Kama into a residuum of ashes. 72

तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥७३॥

The operation of the senses being stopped by a delusion produced by a sharp discomfiture and ignorant of her husband's destruction Rati was benefitted as it were, by being for a moment stunned. 73

तामाशु विघ्नं तपसस्तपस्वी वनस्पतिं वज्र इवाभवज्य ।
स्त्रीसंनिकर्षं परिहर्तुमिच्छन्नन्तर्दधे भूतपतिः सभूतः ॥७४॥

Having quickly destroyed him, the obstruction of asceticism as the thunder-bolt breaks a tree, the ascetic Siva, desiring to avoid the vicinity of women, vanished with his troops. 74

शैलात्मजापि पितुरुच्छिरसोऽभिलाषं
व्यर्थं समर्थ्य ललितं वपुरात्मनश्च ।
सख्योः समक्षमिति चाधिकजातलज्जा
शून्या जगाम भवनाभिमुखी कथंचित् ॥७५॥

Considering that the desire of her father that she should be Siva's wife had become futile and with her handsome body becoming more bashful in the presence of two companions she went on with dejected face homeward. 75

सपदि मुकुलिताक्षीं रुद्रसंरम्भभीत्या
दुहितरमनुकम्प्यामद्रिरादाय दोर्भ्याम् ।
सुरगज इव बिभ्रत्पद्मिनीं दन्तलग्नां
प्रतिपथगतिरासीद्वेगदीर्घीकृताङ्गः ॥७६॥

Immediately having received by his two arms his pitiable daughter her eyes closed by fear of Rudra's rage like the celestial elephant, supporting the lotus adhering to his tusk the mountain became one that follows way wherever it might lead having his form enlarged by his haste. 76

चतुर्थः सर्गः

CANTO IV.

अथ मोहपरायणा सती विवशा कामवधूर्विबोधिता ।
विधिना प्रतिपादयिष्यता नववैधव्यमसह्यवेदनम् ॥ १ ॥

The wife of Kama, being in a fainting fit and motionless, was restored to sense by Providence willing to make her feel her new state of widow-hood which was intolerable to the feeling. 1

अवधानपरे चकार सा प्रलयान्तोन्मिषिते विलोचने ।
न विवेद तयोरतृप्तयोः प्रियमत्यन्तविलुप्तदर्शनम् ॥ २ ॥

She made her two eyes which had opened at the end of her fit intent on observing things around her. She did not know that the darling object of those two never satiated eyes had become utterly lost to sight. 2

अयि जीवितनाथ जीवसीत्यभिधायोत्थितया तया पुरः ।
ददृशे पुरुषाकृति क्षितौ हर कोपानलभस्म केवलम् ।। ३ ।।

Saying "O thou lord of my life, art thou living ?" and getting up she saw before her on the ground a human figure turned into ashes by the fire of Siva's rage. 3

अथ सा पुनरेव विह्वला वसुधालिङ्गनधूसरस्तनी ।
विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वती स्थलीम् ।। ४ ।।

Again distracted, her bosom becoming of a brown hue by rolling on the ground and her hairs scattered, she bewailed making the forest site, as it were, equally distressed with herself. 4

उपमानमभूद्विलासिनां करणं यत्तव कान्तिमत्तया ।
तदिदं गतमीदृशीं दशां न विदीर्ये कठिनाः खलु स्त्रियः ।।५।।

"This that thy body which was the sampler by its beautifulness of gay persons has fallen into such a state yet I am not lacerated. Oh women are hard. 5

क्व नु मां त्वदधीनजीवितां विनिकीर्य क्षणभिन्नसौहृदः ।
नलिनीं क्षतसेतुबन्धनो जलसंघात इवासि विद्रुतः ।। ६ ।।

Having cast aside me whose life is dependent on thee, having in a moment broken through thy friendship where art thou fled like a collection of water with embankments broken down rushing out leaving behind the lotus whose life is dependent on itself. 6

कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ।
किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते ।। ७ ।।

Thou hast not ever done anything displeasing to me nor has anything adverse to thee been done by me. Why then is not thy sight granted without any cause to Rati who is bewailing thee. 7

स्मरसि स्मर मेखलागुणैरुत गोत्रस्खलितेषु बन्धनम् ।
च्युतकेशरदूषितेक्षणान्यवतंसोत्पलताडनानि वा ॥ ८ ॥

Is it, Oh Smara, that thou rememberest my binding thee with the waist band on name of some rival dropping from thy lips in unconscious moments or my beating thee with the ornament lotus by which thine eyes would be injured from the dropping pollen of the flower. 8

हृदये वससीति मत्प्रियं यदवोचस्तदवैमि कैतवम् ।
उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥ ९ ॥

To please me thou wouldst say "thou dwellest in my heart." I perceive it now to be a pretext. If this were not a mere complementary saying how is it that thou art destitute of body and Rati is uninjured. 9

परलोकनवप्रवासिनः प्रतिपत्स्ये पदवीमहं तव ।
विधिना जन एष वञ्चितस्त्वदधीनं खलु देहिनां सुखम् ॥१०॥

I shall on my part take to the way who art a new sojourner in the other world. But this world is defrauded by fate for happinees of embodied beings is indeed dependent on thee. 10

रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः ।
वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः ॥११॥

The roads of the city being veiled by the darkness of the night who, oh dear, except thee is able to make the females distracted by the roar of clouds to reach the residence of their friends. 11

नयनान्यरुणानि घूर्णयन्वचनानि स्खलयन्पदे पदे ।
असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना ॥१२॥

Thou being non-existent the intoxication of wine turning the eyes red and causing words to slip at every step is now but a mere farce on the part of jolly women. 12

अवगम्य कथीकृतं वपुः प्रियबन्धोस्तव निष्फलोदयः ।
बहुलेऽपि गते निशाकरस्तनुतां दुःखमनङ्ग मोक्ष्यति ॥१३॥

Oh thou bodyless, having learnt that his dear friend's body is turned into a mere word the moon whose rise will now be fruitless on the dark fortnight passing away, will give up his waning with regret. 13

हरितारुणचारुबन्धनः कलपुँस्कोकिलशब्दसूचितः ।
वद संप्रति कस्य बाणतां नवचूतप्रसवो गमिष्यति ॥१४॥

Say, whose arrow shall, the fresh mango blossoms with beautiful yellow and red petiole brought to notice by the melodious voice of the male Kokila become. 14

अलिपंक्तिरनेकशस्त्वया गुणकृत्ये धनुषो नियोजिता ।
विरुतैः करुणस्वनैरियं गुरुशोकामनुरोदितीव माम् ॥१५॥

This row of black bees employed many times by thee to do duty as a bow string now condoles with me heavily afflicted by means of humming in piteous tones. 15

प्रतिपद्य मनोहरं वपुः पुनरप्यादिश तावदुत्थितः ।
रतिदूतिपदेषु कोकिलां मधुरालापनिसर्गपण्डिताम् ॥१६॥

Holding, again, a charming person (and thus) being alive direct cuckoo naturally versed in sweet-cooing, in the offices befitting a love-messenger in sexual union. 16

शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।
सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥१७॥

O Kama ! remembering your love-suit bowing the head (at my feet) in privacy (subsequently) my embraces by you with tremor, and (in consequence) our sexnal pleasure, I am not at ease in mind. 17

रचितं रतिपण्डित त्वया स्वयमङ्गेषु ममेदमार्तवम् ।
ध्रियते कुसुमप्रसाधनं तव तच्चारु वपुर्न दृश्यते ॥१८॥

O thou versed in love, this ornament of the flowers of season set by thee on my limbs is still held but that handsome body of thine is not seen. 18

विबुधैरसि यस्य दारुणैरसमाप्ते परिकर्मणि स्मृतः ।
तमिमं कुरु दक्षिणेतरं चरणं निर्मितरागमेहि मे ॥१९॥

Verses 16 & 17 have been translated by us, as do not find Wilson's translation of these two.

Before the decoration (dying) of my left foot was finished thou wert called away by the cruel God. Do thou make my left foot now red. 19

अहमेत्य पतङ्गवर्त्मना पुनरङ्काश्रयणी भवामि ते ।
चतुरैः सुरकामिनीजनैः प्रिय यावन्न विलोभ्यसे दिवि ॥२०॥

By voluntarily burning myself as a Sati I will again become a refugee in your bosom while, O dear! you are nor coveted in heaven by the artful females of the Gods. 20

मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति मे ।
वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥२१॥

Even though I may follow thee my lasting shame will be that I have lived one moment after thee. 21

क्रियतां कथमन्त्यमण्डनं परलोकान्तरितस्य ते मया ।
सममेव गतोऽस्यतर्कितां गतिभङ्गेन च जीवितेन च ॥२२॥

Thyself being separated from me in the other world how could I finish the last decoration? Thou hast incurred an unexpected condition at once with thy body and thy life. 22

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्वनः ।
मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च यत् ॥२३॥

I remember thy smiling discourse with the Spring and the glance in the corner of thy eye whilst thou wert making thy arrow straight and the bow was being attached to thy arrow. 23

क्व नु ते हृदयंगमः सखा कुसुमायोजितकार्मुको मधुः ।
न खलूग्ररुषा पिनाकिना गमितः सोऽपि सुहृद्गतां गतिम् ॥२४॥

Where is thy bosom friend the Spring who had prepared thy bow with flowers; he has not been made to incur by the fierce holder of Pinaka the condition." 24

अथ तैः परिदेविताक्षरैर्हृदये दिग्धशरैरिवाहतः ।
रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत्पुरः ॥२५॥

Having been wounded in his heart by those bewailing expressions of Rati as it were by arrows besmeared with poison the Spring appeared before her to condole with her in her affliction. 25

तमवेक्ष्य रुरोद सा भृशं स्तनसंबाधमुरो जघान च ।
स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥२६॥

Seeing him she cried exceedingly and pressing her breasts struck her chest, for sorrow increases before an intimate friend or relative. 26

इति चैनमुवाच दुःखिता सुहृदः पश्य वसन्त किं स्थितम् ।
तदिदं कणशो विकीर्यते पवनैर्भस्म कपोतकर्बुरम् ॥२७॥

Afflicted she addressed him thus "See O Spring, what is the state of your friend. The heap of ashes variegated like a pigeon in small particles is scattered by the winds. 27

अयि संप्रति देहि दर्शनं स्मर पर्युत्सुक एष माधवः ।
दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने ॥२८॥

O Kama, grant now a sight of yourself. This Spring wishes to see you. This love of men is indeed unstable in their wives but it is not certainly in their friend. 28

अमुना ननु पार्श्ववर्तिना जगदाज्ञां ससुरासुरं तव ।
विसतन्तुगुणस्य कारितं धनुषः पेलवपुष्पपत्रिणः ॥२९॥

Was not the universe including gods and demons made by this thy friend to do the command of thy bow whose string was lotus stalk fibres and whose arrows delicate flowers. 29

गत एव न ते निवर्तते स सखा दीप इवानिलाहतः ।
अहमस्य दशेत्र पश्य मामविषह्यव्यसनेन धूमिताम् ॥३०॥

Thy friend is gone. He will not return like a lamp struck out by the wind. I am like his wick. See me smoking by intolerable distress. 30

विधिना कृतमर्धवैशसं ननु मां कामवधे विमुञ्चता ।
अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी ॥३१॥

In the murder of Kama by fate leaving me not a half-murder done ? On the secure refuge-tree being broken down by an elephant the creeper must drop down. 31

तदिदं क्रियतामनन्तरं भवता वन्धुजनप्रयोजनम् ।
विधुरां ज्वलनातिसर्जनान्ननु मां प्रापय पत्युरन्तिकम् ॥३२॥

Therefore do this service immediately to a friend. By applying fire make me reach the vicinity of my husband. 32

शशिना सह याति कौमुदी सह मेघेन तडित्प्रलीयते ।
प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥३३॥

The moon-light goes with the moon, the lightning is dissolved with the cloud. That women go the way of their husbands is understood even by those of little sense. 33

अमुनैव कषायितस्तनी सुभगेन प्रियगात्रभस्मना ।
नवपल्लवसंस्तरे यथा रचयिष्यामि तनुं विभावसौ ॥३४॥

Having painted my breasts by this auspicious heaps of ashes of my beloved husband's body as in bed of new leaves I shall place my body in the fire. 34

कुसुमास्तरणे सहायतां वहुशः सौम्य गतस्त्वमावयोः ।
कुरु संप्रति तावदाशु मे प्रणिपाताञ्जलियाचितश्चिताम् ॥३५॥

O excellent friend, in the flower-bed you have often been a companion to us both. Make now soon likewise my funeral pile being petitioned by my bowing with palms joined. 35

तदनु ज्वलनं मदर्पितं त्वरयेर्दक्षिणवातवीजनैः ।
विदितं खलु ते यथा स्मरः क्षणमप्युत्सहते न मां विना ॥३६॥

After that question set the fire to me by blowing the south wind. It is certainly known to thee how my husband Kama is not for one moment cheered without me. 36

इति चापि विधाय दीयतां सलिलस्याञ्जलिरेक एव नौ ।
अविभज्य परत्र तं मया सहितः पास्यति ते स बान्धवः ॥३७॥

Having done this, offer, to us two, one doubled palmful of water. Without dividing it in the other world thy friend will drink it with me. 37

परलोकविधौ च माधव स्मरमुद्दिश्य विलोलपल्लवाः ।
निवपेः सहकारमञ्जरीः प्रियचूतप्रसवो हि ते सखा ॥३८॥

O Spring, in ceremonies for the other world, offer clusters of mango blossoms with tender leaves for thy friend for he is fond of them." 38

इति देहविमुक्तये स्थितां रतिमाकाशभवा सरस्वती ।
शफरीं ह्रदशोषविक्लवां प्रथमा वृष्टिरिवान्वकम्पयत् ॥३९॥

A voice from the sky tenderly addressed Rati thus determined in giving up her body as a first shower shows pity on the fish Saphari distressed by the drying up of the pond. 39

कुसुमायुधपत्नि दुर्लभस्तव भर्ता न चिराद्भविष्यति ।
श्रृणु येन स कर्मणा गतः शलभत्वं हरलोचनार्चिषि ॥४०॥

"O thou wife of the flower-armed, thy husband will not long remain unattainable to thee. Hear by what work he got into the condition of a moth in the flame of Siva's eye. 40

अभिलाषमुदीरितेन्द्रियः स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रियामभिशप्तः फलमेतदन्वभूत् ॥४१॥

Prompted by his senses, the lord of creation Brahma felt a desire for her own daughter. Then having suppressed his mental perversion he cursed Kama, who in consequence there of, has experienced this. 41

परिणेष्यति पार्वतीं यदा तपसा तत्प्रवणीकृतो हरः ।
उपलब्धसुखस्तदा स्मरं वपुषा स्वेन नियोजयिष्यति ॥४२॥

When Siva shall marry Parvati being inclined to her by virtue of her asceticism then obtaining happiness he shall join Kama to his body, 42

इति चाह स धर्मयाचितः स्मरशापावधिदां सरस्वतीम् ।
अशनेरमृतस्य चोभयोर्वशिनश्चाम्बुधराश्च योनयः ॥४३॥

Asked by Dharma, Brahma spoke thus the word setting limit to the malediction against Kama. For the self restrained and clouds are productive causes both of lightning and of water. 43

तदिदं परिरक्ष शोभने भवितव्यप्रियसंगमं वपुः ।
रविपीतजला तपात्यये पुनरोधेन हि युज्यते नदी ॥४४॥

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O thou of beautiful face, preserve this body in which there will be a reunion with thy husband, for the river, whose waters have been drunk off by the sun at the close of summer, is again joined by streams. 44

इत्थं रतेः किमपि भूतमदृश्यरूपं मन्दीचकार मरणव्यवसायबुद्धिम् ।
तत्प्रत्ययाच्च कुसुमायुधबन्धुरेनामाश्वायत् सुचरितार्थपदैर्वचोभिः ॥४५॥

In this manner some creature of an invisible form prevented Rati's thought of bringing on death. And by faith in that voice the friend of the flower bannered the Spring comforted her by words well-composed. 45

अथ मदनवधूरुपप्लवान्तं व्यसनकृशा परिपालयाम्बभूव ।
शशिन इव दिवातनस्य लेखा किरणपरिक्षयधूसरा प्रदोषम् ॥४६॥

Then thinned by sorrow the wife of Kama remained expecting the termination of her misfortune as the curve of the diurnal moon obscured by the fading of its rays expects the evening. 46

पञ्चमः सर्गः

CANTO V.

तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती ।
निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता ॥ १ ॥

Kama being burnt in her presence by Siva, Parvati, being baffled in her wishes, reproached her beauty in her mind for hadsomeness is only a desirable accomplishment as productive of graciousness in husbands. 1

इयेष सा कर्तुमबन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥ २ ॥

She wished to render beauty fruitful by practising fixed devotion by means of asceticisms. How else can these to be obtained *viz.*, such love as she subsequently found in Siva and such a husband too ? 2

निशम्य चैनां तपसे कृतोद्यमां सुतां गिरीशप्रतिसक्तमानसाम् ।
उवाच मेना परिरभ्य वक्षसा निवारयन्ती महतो मुनिव्रतात् ॥ ३ ॥

Having heard of her daughter prepared for asceticism, whose mind was set on Siva, the lord of mountains, Mena, embracing her by the chest and dissuading her from the great vow fit only for a Muni, spoke to her. 3

मनीषिताः सन्ति गृहेषु देवतास्तपः क्व वत्से क्व च तावकं वपुः ।
पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्त्रिणः ॥ ४ ॥

Worship at home the deities desired by the mind. Where O child is asceticism and where is thy body ? The tender Sirisha flower may endure the footsteps of the black bee but not that of a bird. 4

इति ध्रुवेच्छामनुशासती सुतां शशाक मेना न नियन्तुमुद्यमात् ।
क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् ॥ ५ ॥

Thus exhorting her daughter of firm purpose, Mena was not able to restrain her from her undertaking. Who can oppose the mind resolutely set on its desired object or water inclining downwards ? 5

कदाचिदासन्नसखीमुखेन सा मनोरथज्ञं पितरं मनस्विनी ।
अयाचतारण्यनिवासमात्मनः फलोदयान्ताय तपःसमाधये ॥ ६ ॥

At a certain time, she, fixed as she was, by the mouth of a competent intimate maid, asked of her father permission to retire from home into the forests for ascetic devotion to last until the issue of its object. 6

अथानुरूपाभिनिवेशतोषिणा कृताभ्यनुज्ञा गुरुणा गरीयसा ।
प्रजासु पश्चात्प्रथितं तदाख्यया जगाम गौरीशिखरं शिखण्डिमत् ॥ ७ ॥

Permitted by her revered father who was pleased with her suitable determination Gauri went to a peak full of peacocks, which was among the people afterwards called after her, Gauri-peak. 7

विमुच्य सा हारमहार्यनिश्चया विलोलयष्टिप्रविलुप्तचन्दनम् ।
बबन्ध बालारुणबभ्रु वल्कलं पयोधरोत्सेधविशीर्णसंहति ॥ ८ ॥

Having cast aside her wreath of pearls by the waiving of whose string the sandal-paste had been wiped off she, fixed in her resolve, wore a waist coat of barks of trees twany like a young sun. 8

यथा प्रसिद्धैर्मधुरं शिरोरुहैर्जटाभिरप्येवमभूत्तदाननम् ।
न षट्पदश्रेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते ॥ ९ ॥

As her face had been lovely by her decorated hair so it became by her clotted hair, as a lotus becomes resplendent not only by rows of black bees, but also by contact with moss or weeds. 9

प्रतिक्षणं सा कृतरोमविक्रियां व्रताय मौञ्जीं त्रिगुणां बभार याम् ।
अकारि तत्पूर्वनिबद्धया तया सरागमस्या रसनागुणस्पदम् ॥१०॥

The votaress was tied with zone of grass which reddened the fair from it girdled round. Never before the Lady's waist had felt the ceaseless pain of such a rough belt. 10

विसृष्टरागादधरान्निवर्तितस्तनाङ्गरागारुणिताच्च कन्दुकात् ।
कुचाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥११॥

Her hand, not employed in the decoration of her lower lip now giving up its red hue and not requiring hand to apply ornamenting lip salve and from the ball reddened by the painting of the bosom of which the fingero were bruised by contact with Kusa grass, was made by her a companion of the rosary. 11

महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैरपि या स्म दूयते ।
अशेत सा बाहुलतोपधायिनी निषेदुषी स्थण्डिज एव केवले ॥१२॥

She, who was troubled even by the flowers in her tresses dropped by her turning on a costly bed, now slept making an arm her pillow and sitting down on the bare ground. 12

पुनर्ग्रहीतुं नियमस्थया तया द्वयेऽपि निक्षेप इवार्पितं द्वयम् ।
लतासु तन्वीषु विलासचेष्टितं विलोलदृष्टं हरिणाङ्गनासु च ॥१३॥

Two things were deposited in ascetic exercises with two parties with a view to take them back; one was lovely motion in tender creepers the other was rolling look in the female deer. 13

अतन्द्रिता सा स्वयमेव वृक्षकान्घटस्तनप्रस्रवणैर्व्यवर्धयत् ।
गुहोऽपि येषां प्रशमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति ॥१४॥

Herself unsleeping she nourished the small trees with the liquid issus of her jar-breasts, her firstborn maternal affection for whom even Kartikeya would not be able to counteract. 14

अरण्यबीजाञ्जलिदानलालितास्तथा च तस्या हरिणा विशश्वसुः ।
तथा तदीयैर्नथनैः कुतूहलात्पुरः सखीनाममिमीत लोचने ॥१५॥

Even the deer, nourished by grants of handfuls of wild grain, had such confidence in her as that by their eyes she measured the eyes of her maids in front of herself. 15

कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन्न धर्मवृद्धेषु वयः समीक्ष्यते ॥१६॥

Even the Munis went to see her, having gone through ablutions, made the fire offering and put on the garment cf barks. In those who have grown up in religion age is not taken into account. 16

विरोधिसत्त्वोज्झितपूर्वमत्सरं द्रुमैरभीष्टप्रसवार्चितातिथि ।
नवोटजाभ्यन्तरसंभृतानलं तपोवनं तच्च बभूव पावनम् ॥१७॥

And that hermitage became sanctifying in whtch the the injurious animals had given up their former noxiousness, in which guests were served by trees with their desired fruits and in which the sacred fire was collected in the new leaf huts. 17

यदा फलं पूर्वतपः समाधिना न तावतालभ्यममंस्त कांक्षितम् ।
तदानपेक्ष्य स्वशरीरमार्दवं तपो महत्सा चरितुं प्रचक्रमे ॥१८॥

When by the exercise of asceticism at first undertaken she considered the desired fruit unattainable then not reckoning the tenderness of her body she commenced to practise severe asceticism. 18

क्लमं ययौ कन्दुकलीलयापि या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चनपद्मनिर्मितं मृदु प्रकृत्या च ससारमेव च ॥१९॥

She, who got fatigued even by playing with dolls, entered into severe asceticism. Surely her body was made of golden lotus, by nature both tender as lotus and strong as gold. 19

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा ।
विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥२०॥

Having got into the midst of four blazing fires and having overcome the solar light dazzling to the eyes the fine-waisted damsel, smiling delightedly, used to gaze at the sun in summer looking at nothing else. 20

तथातितप्तं सवितुर्गभस्तिभिर्मुखं तदीयं कमलश्रियं दधौ ।
अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम् ॥२१॥

Her face, thus heated by the rays of the Sun, got the splendour of the lotus which opens when the sun shines. Only at the large eye corners a site was gradually obtained by blackness. 21

अयाचितोपस्थितमम्बु केवलं रसात्मकस्योडुपतेश्च रश्मयः ।
बभूव तस्याः किल पारणाविधिर्न वृक्षवृत्तिव्यतिरिक्तसाधनः ॥२२॥

Rain water, unasked for, (falling of its own accord), and the nectareours rays of the moon, these alone were her ordained sustenance, a livelihood not otherwise than that of a tree, which lives on light, air and rain. 22

निकामतप्ता विविधेन वह्निना नभश्चरेणेन्धनसंभृतेन सा ।
तपात्यये वारिभिरुक्षिता नवैर्भुवा सहोष्माणममुञ्चदूर्ध्वगम् ॥२३॥

Excessively heated by a five-fold fire, one from the sky *i.e.* the sun and four others on her four sides from the burning fuel and having been washed with fresh waters *i.e.* the rain at the close of the summer she let off heat together with the heated earth. 23

स्थितः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥२४॥

The first drops of water, standing for a moment on the eyelashes, striking the lower lip, then dashing on the swollen bosom and then dropping by sides, got after a long time to the navel. 24

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातवृष्टिषु ।
व्यलोकयन्नुन्मिषितैस्तडिन्मयैर्महातपः साक्ष्य इव स्थिताः क्षपाः ॥२५॥

The nights, with lightning looks, saw her sleeping on a rock, unhoused and in the midst of uninterrupted rain and storm, remaining, as it were, the witness of her great asceticism. 25

निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा ।
परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥२६॥

Remaining in the water and taking pity on the couple of Chakravakas seperated before her and crying to one an other she passed the nights of *Pous* in which the winds were producing excessive frosts. 26

मुखेन सा पद्मसुगन्धिना निशि प्रवेपमानाधरपत्रशोभिना ।
तुषारवृष्टिक्षतपद्मसंपदां सरोजसंधानमिवाकरोदपाम् ॥२७॥

By a mouth lotus-scented at night and the lower lips quaking from cold and exhibiting the beauty of lotus leaf she made, as it were, a furnishing of lotus for the water deprived of their supply of lotuses by showers of frost. 27

स्वयं विशीर्णद्रुमपर्णवृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाकीर्णमतः प्रियंवदां वदन्त्यपर्णेति च तां पुराविदः ॥२८॥

Living on leaves of trees dropped off themselves is of itself the highest degree of asceticism. But by her even that nourishment was refused. 28

मृणालिकापेलवमेवमादिभिर्व्रतैः स्वमङ्गं ग्लपयन्त्यहर्निशम् ।
तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा ॥२९॥

Affliciting day and night by such vows her own body tender as lotus fibres she greatly excelled the asceticism of ascetics acquired by bodies capable of enduring trouble. 29

अथाजिनाषाढधरः प्रगल्भवाग्ज्वलन्निव ब्रह्ममयेन तेजसा ।
विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः प्रथमाश्रमो यथा ॥३०॥

Then a certain person, with clotted hair, clad in deer skin, holding a staff, bold in speech and shining, as it were, with Vedic light, entered the hermitage, the first stage of Brahmanical life endued, as it were, with a body. 30

तमातिथेयी बहुमानपूर्वया सपर्यया प्रत्युदियाय पार्वती ।
भवन्ति साम्येऽपि निविष्टचेतसां वपुर्विशेषेष्वतिगौरवाः क्रियाः ॥३१॥

With very respectful adoration the hospitable Parvati advanced to receive him. Even where there is equality the great persons become excessively attentive in acts of homage and civility. 31

विधिप्रयुक्तां परिगृह्य सत्क्रियां परिश्रमं नाम विनीय च क्षणम् ।
उमां स पश्यन्नृजुनैव चक्षुषा प्रचक्रमे वक्तुमनुज्झितक्रमः ॥३२॥

Having accepted the adoration offered according to rule and rested a while he, looking at Uma with upright eyes, began to speak incoherently. 32

अपि क्रियार्थं सुलभं समित्कुशं जलान्यपि स्नानविधिक्षमाणि ते ।
अपि स्वशक्त्या तपसि प्रवर्तसे शरीरमाद्यं खलु धर्मसाधनम् ॥३३॥

Are wood and Kusa grass for sacrificial acts easily obtainable and waters fit for thy ablution? Dost thou engage in asceticism in adaptation to thy own strength? Forsooth, the body is the first requisite for religious works. 33

अपि त्वदावर्जितवारिसंभृतं प्रवालमासामनुबन्धि वीरुधाम् ।
चिरोज्झितालक्तकपाटलेन ते तुलां यदारोहति दन्तवाससा ॥३४॥

Are the clusters of creepers grown by waters supplied by thee thriving? They rise to equality with thy lower lip, which though long bereft of red-dying is still red. 34

अपि प्रसन्नं हरिणेषु ते मनः करस्थदर्भप्रणयापहारिषु ।
य उत्पलाक्षि प्रचलैर्विलोचनैस्तवाक्षिसादृश्यमिव प्रयुञ्जते ॥३५॥

Is thy mind at ease with the deer which seize from attachment the sacrificial grass in thy hands and which, O lotus-eyed one, by their rolling eyes claim equality with thy eyes. 35

यदुच्यते पार्वति पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथा हि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम् ।।३६।।

Men say, O Parvati, that a handsome appearance does not tend to sin. That saying is true : for thy virtue, O thou with large eyes, has got to the position of instructing regular Munis. 36

विकीर्णसप्तर्षिबलिप्रहासिभिस्तथा न गाङ्गैः सलिलैर्दिवश्च्युतैः ।
यथा त्वदीयैश्चरितैरनाविलैर्महीधरः पावित एष सान्वयः ।।३७।।

This mountain with his race was not so sanctified by the waters of the Ganges fallen from the sky smiling with the showered offering of the seven Rishis as by thine unstained acts. 37

अनेन धर्मः सविशेषमद्य मे त्रिवर्गसारः प्रतिभाति भामिनि ।
त्वया मनोनिर्विषयार्थकामया यदेक एत्र प्रतिगृह्य सेव्यते ।।३८।।

Hereby virtue appears, more especially now to me, the most excellent of the three objects *viz.*, virtue, wealth and desire, since it is, O thou of excellent thoughts, served by thee of whose mind wealth and desire are no objects. 38

प्रयुक्तसत्कारविशेषमात्मना न मां परं संप्रतिपत्तुमर्हसि ।
यतः सतां संनतगात्रि संगतं मनीषिभिः साप्तपदीनमुच्यते ।।३९।।

You ought not to consider me a stranger thus highly honoured by yourself since O thou, that stoopest with thy body, the meeting of good persons is itself described by the wise as friendship contacted by the utterance of seven words. 39

अतोऽत्र किंचिद्भवतीं बहुक्षमां द्विजातिभावादुपपन्नचापलः ।
अयं जनः प्रष्टुमनास्तपोधने न चेद्रहस्यं प्रतिवक्तुमर्हसि ।।४०।।

From the very nature of a Brahmin being disposed to loquacity this person is desirous of asking something of you, so forbearing. O thou lady ascetic, if it be not a secret thou oughtest to answer me. 40

कुले प्रसूतिः प्रथमस्य वेधसस्त्रिलोकसौन्दर्यमिवोदितं वपुः ।
अमृग्यमैश्वर्यसुखं नवं वयस्तपःफलं स्यात्किमतः परं वद ।।४१।।

Your birth is in the race of the Primival Brahma. Your body is the concentration of the beauty of the three worlds. You have every enjoyment already and are youthful. Then what better fruit of asceticism can there be ? 41

भवत्यनिष्टादपि नाम दुःसहान्मनस्विनीनां प्रतिपत्तिरीदृशी ।
विचारमार्गप्रहितेन चेतसा न दृश्यते तच्च कृशोदरि त्वयि ॥४२॥

From some intolerable grievance there may possibly be such an ascetic disposition in high-minded ladies. But on reflection I see that such a case does not appear in you, O thou of a slender frame. 42

अलभ्यशोकाभिभवेयमाकृतिर्विमानना सुभ्रु कुतः पितुर्गृहे ।
पराभिमर्शो न तवास्ति कः करं प्रसारयेत्पन्नगरत्नसूचये ॥४३॥

This thy frame is incapable of incurring grief or disregard. How, O thou with beautiful eye-brows, could there be any disrespect in thy father's house ? There can be no stranger's attack on you. Who could extend his hand for taking the gem on a serpent's hood ? 43

किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् ।
वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते ॥४४॥

Why is it that in youth having cast away ornaments, barks of trees suitable for old age are worn by thee ? Say, if the night, with the moon and stars shining, is intended for Aruna, the sun's charioteer. 44

दिवं यदि प्रार्थयसे वृथा श्रमः पितुः प्रदेशास्तव देवभूमयः ।
अथोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत् ॥४५॥

If thou desirest heaven thy labor is useless, for thy father's territories are divine sites. And if thou desirest a bride-groom, away with ascetic devotion ; for a jewel does not seek an acceptor. It is sought by the would be recipient. 45

निवेदितं निःश्वसितेन सोष्मणा मनस्तु मे संशयमेव गाहते ।
न दृश्यते प्रार्थयितव्य एव ते भविष्यति प्रार्थितदुर्लभः कथम् ॥४६॥

Your desire for a bridegroom is made known by a warm breath or sigh. But still my mind falls into doubt for no one appears worthy of your desire. How can there be a desired person who is unattainable. 46

अहो स्थिरः कोऽपि तवेप्सितो युवा चिराय कर्णोत्पलशून्यतां गते ।
उपेक्षते यः श्लथलम्बिनीर्जटाः कपोलदेशे कलमाग्रपिङ्गलाः ।।४७।।

Oh there is some stern youth desired by thee who disregards thy clotted hair hanging loosely on thy cheeks, long destitute of ear lotuses and tawny like the extremeties of paddy. 47

मुनिव्रतैस्त्वामतिमात्रकर्शितां दिवाकराप्लुष्टविभूषणास्पदाम् ।
शशाङ्कलेखामिव पश्यतो दिवा सचेतसः कस्य मनो न दूयते ।।४८।।

What sentient man's mind is not afflicted who sees thee exceedingly emaciated by ascetic vows fit only for Munis with the limbs sun-burnt like the lunar curve by day ? 48

अवैमि सौभाग्यमदेन वञ्चितं तव प्रियं यश्चतुरावलोकिनः ।
करोति लक्ष्यं चिरमस्य चक्षुषो न वक्त्रमात्मीयमरालपक्ष्मणः ।।४९।।

Thy beloved one is self-defrauded by his pride of beauty since he does not come within the sight of thy eye which has an agreeable glance with curved eye-lashes. 49

कियच्चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः ।
तदर्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदितुम् ।।५०।।

O Gouri, thou hast been toiling for some time and there is the merit of my asceticism too collected during my primary stage. Therefore by the half of that merit receive your desired boon of a bridegroom and I wish to know him well. 50

इति प्रविश्याभिहिता द्विजन्मना मनोगतं सा न शशाक शंसितुम् ।
अथो वयस्यां परिपार्श्ववर्तिनीं विवर्तितानञ्जननेत्रमैक्षत ।।५१।।

Thus addressed by the Brahmin penetrating into her inmost thought she was not able to declare her bridegroom's name. She looked, with averted eyes having the black paint defaced, upto her companion remaining at her side. 51

सखी तदीया तमुवाच वर्णिनं निबोध साधो तव चेत्कुतूहलम् ।
यदर्थमम्भोजमिवोष्णवारणं कृतं तपःसाधनमेतया वपुः ॥५२॥

Her companion said to him :—"Hear, O Brahmacharin, for whom Uma has made her body a means of ascetic practice turning, as it were, a lotus leaf into a parasol. 52

इयं महेन्द्रप्रभृतीनधिश्रियश्चतुर्दिगीशानवमत्य मानिनी ।
अरूपहार्यं मदनस्य निग्रहात्पिनाकपाणिं पतिमाप्तुमिच्छति ॥५३॥

Disregarding the highly rich Indra and others, the lords of the four quarters, this lady wishes, with high aspirations, to obtain for her husband the Pinaka-handed Siva who is not subject to personal attractions from the overthrow of Kama. 53

असह्यहुंकारनिवर्तितः पुरा पुरारिमप्राप्तमुखः शिलीमुखः ।
इमां हृदि व्यायतपातमक्षिणोर्विशीर्णमूर्तेरपि पुष्पधन्वनः ॥५४॥

Turned back by his intolerable fury, the arrow of the flower-bowed Kama, whose body was destroyed, its points not reaching the enemy of the three cities, afflicted this lady with a deep stroke. 54

तदाप्रभृत्युन्मदना पितुर्गृहे ललाटिकाचन्दनधूसरालका ।
न जातु बाला लभते स्म निर्वृतिं तुषारसंघातशिलातलेष्वपि ॥५५॥

Thenceforward remaining love-stricken in her father's house her curls have become grey by the sandal mark on the forehead ; the young lady never obtained any rest not even on the surface of rocks of solid snow. 55

उपात्तवर्णे चरिते पिनाकिनः सबाष्पकण्ठस्खलितैः पदैरियम् ।
अनेकशः किन्नरराजकन्यका वनान्तसंगीतसखीररोदयत् ॥५६॥

On the acts of Siva commencing to be sung by means of words dropped from a sobbing throat this lady repeatedly caused the daughters of the king of Kinnaras, her companions in singing, to weep at the extremity of the forest. 56

त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।
क्व नीलकण्ठ व्रजसीत्यलक्ष्यवागसत्यकण्ठार्पितबाहुबन्धना ॥५७॥

Having for a moment closed her two eyes at night of which a third part was yet remaining she would suddenly awake speaking incoherently "O Nilkantha, where are you going ?" throwing her clasped arms on an imaginary neck. 57

यदा बुधैः सर्वगतस्त्वमुच्यसे न वेत्सि भावस्थमिमं कथं जनम् ।
इति स्वहस्तोल्लिखितश्च मुग्धया रहस्युपालभ्यत चन्द्रशेखरः ॥५८॥

Drawing a picture of the moon-crested Siva in her own hand she would in secret reprove him saying "Since you are by the wise called all-pervading how do you not know this person in a state of love with you ?" 58

यदा च तस्याभिगमे जगत्पतेरपश्यदन्यं न विधिं विचिन्वती ।
तदा सहास्माभिरनुज्ञया गुरोरियं प्रपन्ना तपसे तपोवनम् ॥५९॥

When after seeking she did not see any other means of getting the lord of universe, she, by the permission of her father, betook herself to the hermitage in our company for asceticism. 59

द्रुमेषु सख्या कृतजन्मसु स्वयं फलं तपःसाक्षिषु दृष्टमेष्वपि ।
न च प्ररोहाभिमुखोऽपि दृश्यते मनोरथोऽस्याः शशिमौलिसंश्रयः ॥६०॥

Fruits have appeared in these trees which had been grown by her and have witnessed her asceticism but her desire, having the moon-crested Siva for its object, appears as far from fulfillment as ever. 60

न वेद्मि स प्रार्थितदुर्लभः कदा सखीभिरस्राेत्तरमीक्षितामिमाम् ।
तपःकृशामभ्युपपत्स्यते सखीं वृषेव सीतां तदवग्रहक्षताम् ॥६१॥

I do not know when that desired but unattainable person will have pity on this our friend, looked on by asceticism, like Indra taking pity on ploughed ground afflicted by drought ? 61

अगूढसद्भावमितीङ्गितज्ञया निवेदितो नैष्ठिकसुन्दरस्तया ।
अयीदमेवं परिहास इत्युमामपृच्छदव्यञ्जितहर्षलक्षणः ॥६२॥

Thus addressed manifestly in good will by Parvati's companion acquainted with her inmost purpose the stranger, whose signs of joy were not manifested, asked Uma thus :— "Dear lady; is this so ? or is it a joke ?" 62

अथाग्रहस्ते मुकुलीकृताङ्गुली समर्पयन्ती स्फटिकाक्षमालिकाम् ।
कथंचिदद्रेस्तनया मिताक्षरं चिरव्यवस्थापितवागभाषत ॥६३॥

Then depositing the wreath of crystal beads drawn inward with the fingers in the fore-parts of her hand the daughter of the mountain, her speech long suppressed, spoke in measured syllables with great difficulty. 63

यथा श्रुतं वेदविदां वर त्वया जनोऽयमुच्चैः पदलङ्घनोत्सुकः ।
तपः किलेदं तदवाप्तिसाधनं मनोरथानामगतिर्न विद्यते ॥६४॥

"O thou superior adept in the Veda, as it has been heard by you, I am ambitious of getting up to high dignity. And this asceticism is but a miserable means of attaining it. But there is nothing to which a desire and hope will not resort through delusion. 64

अथाह वर्णी विदितो महेश्वरस्तदर्थिनी त्वं पुनरेव वर्तसे ।
अमङ्गलाभ्यासरतिं विचिन्त्य तं तवानुवृत्तिं न च कर्तुमुत्सहे ॥६५॥

The Brahmacharin said ;—"Siva is known to me and you again are desirous of him. Considering him to delight in evil habits I cannot serve your purpose in such an evil choice. 65

अवस्तुनिर्बन्धपरे कथं नु ते करोऽयमामुक्तविवाहकौतुकः ।
करेण शंभोर्वलयीकृताहिना सहिष्यते तत्प्रथमावलम्बनम् ॥६६॥

O thou whose determination is set on a despicable object as Siva, how this thy hand, with the marriage string set on it, shall endure the very first encounter with Siva's hand braceletted with snakes. 66

त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च॥६७॥

Consider yourself if these two things befit each other, the bridal silk dress on which are pictures of the beautiful swans and Siva's skin-clothing showering drops of blood. 67

चतुष्कपुष्पप्रकरावकीर्णयोः परोऽपि को नाम तवानुमन्यते ।
अलक्तकाङ्कानि पदानि पादयोर्विकीर्णकेशासु परेतभूमिषु ॥६८॥

Even thy ill-wishing enemies cannot imagine such a misfortune of thine that the red-tinged steps of thy two feet set on clusters of flowers in a beautiful room will be on the cemetries with dead bodies scattered on them. 68

अयुक्तरूपं किमतः परं वद त्रिनेत्रवक्षः सुलभं तवापि यत् ।
स्तनद्वयेऽस्मिन्हरिचन्दनास्पदे पदं चिताभस्मरजः करिष्यति ॥६९॥

Say what can be more incongruous that Siva's embrace being easily attainable, on this thy bosom the site of yellow sandal wood the dusty ashes of funeral pyres will form a seat. 69

इयं च तेऽन्या पुरतो विडम्बना यदूढया वारणराजहार्यया ।
विलोक्य वृद्धोक्षमधिष्ठितं त्वया महाजनःस्मेरमुखो भविष्यति ॥७०॥

It is again a misfortune that great people seeing an old bull ridden by you who when married, will be carried by a great elephant, will laugh and ridicule you. 70

द्वयं गतं संप्रति शोचनीयतां समागमप्रार्थनया पिनाकिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥७१॥

By the desire of association with Siva two should be grieved for, namely, the luminous digit of the moon which is already on Siva's head and thou too equally luminous and each being the joy of this world. 71

वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद्बालमृगाक्षि मृग्यते तदस्ति किं व्यस्तमपि त्रिलोचने ॥७२॥

His body is deformed with eyes ; his birth and race are unknown ; he must be extremely poor not having a rag to put on. O thou, with eyes like a deer, has he a single recommendation as bridegroom, namely the possession of beauty, wealth and dignity ? 72

निवर्तयास्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्यलक्षणा ।
अपेक्ष्यते साधुजनेन वैदिकी श्मशानशूलस्य न यूपसत्क्रिया ॥७३॥

Divert your mind from such an evil desire ; where such a person so low and vile and where thou who art so happy and fortunate ? There is great inequality between an impaling stick at the cemetry, for execution of felons and the holy sacrificial stake consecrated by the Vedic rituals. 73

इति द्विजातौ प्रतिकूलवादिनो प्रवेपमानाधरलक्ष्यकोपया ।
विकुञ्चितभ्रूलतमाहिते तया विलोचने तिर्यगुपान्तलोहिते ॥७४॥

The Brahman having thus spoken against her wishes she manifested anger by the quaking of her nether lips and drawing obliquely her two eyes with red corners. 74

उवाच चैनं परमार्थतो हरं न वेत्सि नूनं यत एवमात्थ माम् ।
अलोकसामान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्चरितं महात्मनाम् ॥७५॥

She spoke to him :—Forsooth thou, dost not know Siva since thou speakest thus to me. The ignorant cannot understand the character of great men which is not the same as of the world and the motives of which are incomprehensible to them. 75

विपत्प्रतीकारपरेण मङ्गलं निषेव्यते भूतिसमुत्सुकेन वा ।
जगच्छरण्यस्य निराशिषः सतः किमेभिराशोपहतात्मवृत्तिभिः ॥७६॥

Good things are used by persons but on remedying some evil or by one desirous of wealth and dignity. Of what use are these things, by which through hope the state of mind is disturbed, to Siva who is the refuge of the universe without any desire ? 76

अकिंचनः सन्प्रभवः स संपदां त्रिलोकनाथः पितृसद्मगोचरः ।
स भीमरूपः शिव इत्युदीर्यते न सन्ति याथार्थ्यविदः पिनाकिनः ॥ ७७॥

Being poor he is the source of all wealth. Roving about in cemetries he is the lord of the three worlds. Being terrific in appearance he is called Siva or felicitous. There are none that understand the essential nature of Siva. 77

विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा ।
कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः ॥७८॥

Whether it glitters with ornaments or be endued with snakes, whether an elephant skin hangs on it or it be dressed in silk, whether it has a scull on it or the moon for its crest the body of him whose form is the universe cannot be determined. 78

तदङ्गसंसर्गमवाप्य कल्पते ध्रुवं चिताभस्म रजोविशुद्धये ।
तथा हि नृत्याभिनयक्रियाच्युतं विलिप्यते मौलिभिरम्बरौकसाम् ॥७९॥

Certainly, the funeral ash having obtained the touch of his body is sanctified. That is why, fallen from his body at *Tandava* dance. it is smeared on the heads by the gods. 79

असंपदस्तस्य वृषेण गच्छतः प्रभिन्नदिग्वारणवाहनो वृषा ।
करोति पादावुपगम्य मौलिना विनिद्रमन्दाररजोरुणाङ्गुलीः ॥८०॥

Indra, riding on the elephant of the quarters with temporal juice distilling, touches with his crown the feet of Siva though a poor man riding a bull and makes his toe red with the pollen of full blown flowers of the celestial tree. 80

विवक्षता दोषमपि च्युतात्मना त्वयैकमीशं प्रति साधु भाषितम् ।
यमामनन्त्यात्मभुवोऽपि कारणं कथं स लक्ष्यप्रभवो भविष्यति ॥८१॥

Even while desiring to find fault, one thing has been well spoken with reference to the Lord whom the Vedas declare to be the cause even of the self begotten Brahma. How can he be of a known origin ? 81

अलं विवादेन यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः ।
ममात्र भावैकरसं मनः स्थितं न कामवृत्तिर्वचनीयमीक्षते ॥८२॥

Now do away with the altercation. Let him be as has been heard by thee, so entirely and without exception. But my mind is fixed in love on him. One who acts from his own desires regards not what may be said against him. 82

निवार्यतामालि किमप्ययं बटुः पुनर्विवक्षुः स्फुरितोत्तराधरः ।
न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् ॥८३॥

O dear companion, this Brahmin, whose lips are quivering, is going to say something again. Don't allow him to speak, for, not only he who reviles a great person but he too, who hears him, is also a partaker of the sin. 83

Verse 79 is translated by us. We do not find Wilson's translation of this verse.

इतो गमिष्याम्यथवेति वादिनी चचाल बाला स्तनभिन्नवल्कला ।
स्वरूपमास्थाय च तां कृतस्मितःसमाललम्बे वृषराजकेतनः ॥८४॥

Otherwise I shall go away from hence." Saying this the young lady was going away when Siva, whose emblem was the great bull, assuming his own form and smiling took hold of her. 84

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
निक्षेपणाय पदमुद्धतमुद्वहन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥८५॥

Seeing him, quaking, her body perspiring and taking a step the daughter of the king of mountains neither went nor stood still like a river stopped in its course by the obstruction of a mountain. 85

अद्यप्रभृत्यवनताङ्गि तवास्मि दासः
क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।
अह्नाय सा नियमजं क्लममुत्ससर्ज
क्लेशः फलेन हि पुनर्नवतां न धत्ते ॥८६॥

"O thou stooping in thy limbs, henceforward I am thy slave bought by thy asceticisms." On the moon crested Siva saying this she, immediately forgot the exhaustion produced by austerity. For, fatigue becomes refreshed by success. 86

षष्ठः सर्गः

CANTO VI

अथ विश्वात्मने गौरी संदिदेश मिथः सखीम् ।
दाता मे भूभृतां नाथः प्रमाणीक्रियतामिति ॥ १ ॥

Gauri secretly deputed her maid with a communication to Siva, the soul of the universe, saying, "The lord of the mountains is my giver, I cannot marry without his order or leave." 1

तया व्याहृतसंदेशा सा बभौ निभृता प्रिये ।
चूतयष्टिरिवाभ्याशे मधौ परभृतोन्मुखी ॥ २ ॥

As the singing bird parched on the Mango branch does duty as a mouth of the tree, so the maid acted as Parvati's mouth. 2

स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम् ।
ऋषीञ्ज्योतिर्मयान् सप्त सस्मार स्मरशासनः ॥ ३ ॥

Having promised "even so" and let go with difficulty Uma to her father, the chastiser of Kama, called to mind the seven luminous Rishis. 3

ते प्रभामण्डलैर्व्योम द्योतयन्तस्तपोधनाः ।
सारुन्धतीकाः सपदि प्रादुरासन् पुरः प्रभोः ॥ ४ ॥

Illumining the sky by their encircling lights those ascetics, having asceticism for their wealth, with Arundhuti in their company immediately arrived before the lord. 4

आप्लुतास्तीरमन्दारकुसुमोत्करवीचिषु ।
व्योमगङ्गाप्रवाहेषु दिङ्नागमदगन्धिषु ॥ ५ ॥

They had bathed in the streams of the etherial Ganges whose waves were throwing up the flowers of the celestial trees on the banks which were perfumed with the temporal juice of the elephants of the quarters. 5

मुक्तायज्ञापवीतानि बिभ्रतो हैमवल्कलाः ।
रत्नाक्षसूत्राः प्रव्रज्यां कल्पवृक्षा इवाश्रिताः ॥ ६ ॥

They wore sacrificial threads set with pearls, were clad in bark-garments set with gold, had rosaries of jewelled beads like desire fulfilling celestial trees and had retired from the world. 6

अधःप्रस्थापिताश्वेन समावर्जितकेतुना ।
सहस्ररश्मिना साक्षात्सप्रमाणमुदीक्षिताः ॥ ७ ॥

Driving his horses below and lowering his standard even the thousand-rayed sun paid obeisance to them. 7

आसक्तबाहुलतया सार्धमुद्धृतया भुवा ।
महावराहदंष्ट्रायां विश्रान्ताः प्रलयापदि ॥ ८ ॥

At the general dissolution, they, taking hold of the earth which had been raised up, by the arms rested on the tusk of the great bear. 8

सर्गशेषप्रणयनाद्विश्वयोनेरनन्तरम् ।
पुरातनाः पुराविद्भिर्धातार इति कीर्तिताः ॥ ९ ॥

Because of their forming the remains of creation after Brahma sung by the archælogists, they are called ancient creators. 9

प्राक्तनानां विशुद्धानां परिपाकमुपेयुषाम् ।
तपसामुपभुञ्जानाः फलान्यपि तपस्विनः ॥१०॥

Though enjoying the fruits of untainted asceticisms of a former birth they are still ascetics. 10

तेषां मध्यगता साध्वी पत्युः पादार्पितेक्षणा ।
साक्षादिव तपःसिद्धिर्बभासे बह्वरुन्धती ॥११॥

Being in the midst of them and her eyes cast on the feet of her husband Vasishtha, the chaste Arundhati shone much like the success of asceticism personally present. 11

तामगौरवभेदेन मुनींश्चापश्यदीश्वरः ।
स्त्रीपुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥१२॥

The Lord Siva looked upon her and the Munis without distinction of dignity. That this is female and this is male is not to be regarded; the character of the good is to be honored. 12

तद्दर्शनादभूच्छम्भोर्भूयान्दारार्थमादरः ।
क्रियाणां खलु धर्म्याणां सत्पत्न्यो मूलकारणम् ॥१३॥

From seeing her, Siva's desire for a wife became greater, for good wives are certainly the fundamental cause of righteous acts. 13

धर्मेणापि पदं शर्वे कारिते पार्वतीं प्रति ।
पूर्वापराधभीतस्य कामस्योच्छ्वसितं मनः ॥१४॥

For the sake of righteousness, Siva having been caused to form a regard for Parvati the mind of Kama, who was in fear for his previous transgression, again breathed in hope. 14

अथ ते मुनयः सर्वे मानयित्वा जगद्गुरुम् ।
इदमूचुरनूचानाः प्रीतिकण्टकितत्वचः ॥१५॥

After worshipping the parent of the universe all those Munis, who could repeat all the Vedas and Vedangas with hair standing on end, said : 15

यद्ब्रह्म सम्यगाम्नातं यदग्नौ विधिना हुतम् ।
यच्च तप्तं तपस्तस्य विपक्वं फलमद्य नः ॥१६॥

Our prescribed study of the Veda, our offering in the fire according to rule, our practical asceticism have borne fruit today. 16

यदध्यक्षेण जगतां वयमारोपितास्त्वया ।
मनोरथस्याविषयं मनोविषयमात्मनः ॥१७॥

Since we have been made to become an object of the Spirit's mind thou having remembered and looked for us, an object which was beyond our expectation. 17

यस्य चेतसि वर्तेथाः स तावत्कृतिनां वरः ।
किं पुनर्ब्रह्मयोनेर्यस्तव चेतसि वर्तते ॥१८॥

He is the highest of all successful persons in whose mind thou remainest, how much greater still is he who remains in thy mind or in that of Brahma. 18

सत्यमर्काच्च सोमाच्च परभध्यास्महे पदम् ।
अद्य तूच्चैस्तरं ताभ्यां स्मरणानुग्रहात्तव ॥१९॥

True it is we inhabit a higher station than both the sun and the moon ; but today by thy kind remembrance of us we have attained a still higher place than they. 19

त्वत्संभावितमात्मानं बहु मन्यामहे वयम् ।
प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः ॥२०॥

Being honoured by thee we think highly of ourselves. Thy regard of high persons in respect of his virtues begets general credit. 20

या नः प्रीतिर्विरूपाक्ष त्वदनुध्यानसम्भवा ।
सा किमावेद्यते तुभ्यमन्तरात्मासि देहिनाम् ॥२१॥

That delight of ours, O thou having three eyes, which is produced from thy thinking of us cannot be related to thee who art the indwelling spirit of all embodied persons. 21

साक्षाद् दृष्टोऽसि न पुनर्विद्मस्त्वां वयमञ्जसा ।
प्रसीद कथयात्मानं न धियां पथि वर्तसे ॥२२॥

Thou art seen visibly but we do not know thee in thy real presence. Be favourable. Relate thyself. Thou art not within the range of natural intellects. 22

किं येन सृजसि व्यक्तमुत येन बिभर्षि तत् ।
अथ विश्वस्य संहर्ता भागः कतम एष ते ॥२३॥

Is this thy form the same by which thou createst the developed universe ? Or is it that by which thou preservest it ? Or is it the portion which destroys it ? which of the three it is? 23

अथवा सुमहत्येषा प्रार्थना देव तिष्ठतु ।
चिन्तितोपस्थिताँस्तावच्छाधि नः करवाम किम् ॥२४॥

Or rather, O god, let this our high desire remain aside. But command us who have thus presented ourselves, being thought of by thee, what we shall do. 24

अथ मौलिगतस्येन्दोर्विशदैर्दशनांशुभिः ।
उपचिन्वन् प्रभां तन्वीं प्रत्याह परमेश्वरः ॥२५॥

Then the Supreme lord Siva, increasing the feeble light, by the rays of his white teeth, of the moon in his crest, replied. 25

विदितं वो यथा स्वार्था न मे काश्चित्प्रवृत्तयः ।
ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचितः ॥२६॥

As it is known to you none of my efforts is for purpose of self. By eight forms becoming thus am I not known ? 26

सोऽहं तृष्णातुरैर्वृष्टिं विद्युत्वानिव चातकैः ।
अरिविप्रकृतैर्देवैः प्रसूतिं प्रति याचितः ॥२७॥

I am requested to beget a son by the gods oppressed by foes as clouds are asked by Chatakas oppressed by thirst. 27

अत आहर्तुमिच्छामि पार्वतीमात्मजन्मने ।
उत्पत्तये हविर्भोक्तुर्यजमान इवारणिम् ॥२८॥

Therefore I wish to get Parvati for the purpose of begetting a son as the sacrificer desires to have wood or flint for the production of fire. 28

तामस्मदर्थे युष्माभिर्याचितव्यो हिमालयः ।
विक्रियायै न कल्पन्ते सम्बन्धाः सदनुष्ठिताः ॥२९॥

On my behalf you are to ask the Himalaya for her; for matrimonial alliances formed by the intervention of the good do not tend to reverses. 29

उन्नतेन स्थितिमता धुरमुद्वहता भुवः ।
तेन योजितसम्बन्धं वित्त मामप्यवञ्चितम् ॥३०॥

Having been joined in alliance with him, lofty, having stability and bearing the weight of the earth know me also not to be defrauded. 30

एवं वाच्यः स कन्यार्थमिति वो नोपदिश्यते ।
भवत्प्रणीतमाचारमामनन्ति हि साधवः ॥३१॥

You are teachers of morals and you do not require to be taught how the Himalaya is to be addressed for his daughter.31

आर्याप्यरुन्धती तत्र व्यापारं कर्तुमर्हति ।
प्रायेणैवंविधे कार्ये पुरन्ध्रीणां प्रगल्भता ॥३२॥

The noble Arundhuti is also fit to render good offices in this matter ; generally in such affairs there is great dexterity in matron ladies. 32

तत्प्रयातौषधिप्रस्थं सिद्धये हिमवत्पुरम् ।
महाकोशीप्रपातेऽस्मिन्संगमः पुनरेव नः ॥३३॥

Therefore, proceed to Oshadhiprastha (herb-peak), the capital of the Himalaya, for the accomplishment of this business. I shall expect you at this cataract of the river Mahakoshi. 33

तस्मिन्संयमिनामाद्ये जाते परिणयोन्मुखे ।
जहुः परिग्रहव्रीडां प्राजापत्यास्तपस्विनः ॥३४॥

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On his, the chief of ascetics, becoming inclined to marriage, the ascetics, sons of Brahma, gave up their shame for having wives. 34

ततः परममित्युक्त्वा प्रतस्थे मुनिमण्डलम् ।
भगवानपि संप्राप्तः प्रथमोद्दिष्टमास्पदम् ॥३५॥

Having assented by the utterance of Om the collection of ascetics departed. The lord Siva also got to the place first pointed out. 35

ते चाकाशमसिश्याममुत्पत्य परमर्षयः ।
आसेदुरोषधिप्रस्थं मनसा समरंहसः ॥३६॥

Having got up to the sky, dark as iron, those great Rishis too, as swift as meditation, came to Oshadhiprastha. 36

अलकामतिवाह्येव वसतिं वसुसंपदाम् ।
स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशितम् ॥३७॥

As if Alaka (the city of Kuvera) the seat of wealth and plenty were transplanted there. Or it was built to accommodate the access of the heavenly dwellers. 37

गङ्गास्रोतःपरिक्षिप्तं वप्रान्तर्ज्वलितौषधि ।
बृहन्मणिशिलासालं गुप्तावपि मनोहरम् ॥३८॥

It was surrounded by Ganga's streams with herbs glittering within the ramparts and with large jewelled stone walls handsome even in its fortifications. 38

जितसिंहभया नागा यत्राश्वा बिलयोनयः ।
यक्षाः किंपुरुषाः पौरा योषितो वनदेवताः ॥३९॥

There elephants were stronger than lions, the horses were of the breed of Vila, one of Indra's stud, the citizens were Yakshas and Kinnaras and the women were fairies. 39

शिखरासक्तमेघानां व्यज्यन्ते यत्र वेश्मनाम् ।
अनुगर्जितसन्दिग्धाः करणैर्मुरजस्वनाः ॥४०॥

There the sound of drums of houses whose tops were in contact with clouds was imagined to be but the echo of the cloud's roar but was distinguished as such by the tunes. 40

यत्र कल्पद्रुमैरेव विलोलविटपांशुकैः ।
गृहयन्त्रपताकाश्रीरपौरादरनिर्मिता ॥४१॥

There the beauty of flags on houses, formed without the labour of the citizens, was secured by means of celestial trees themselves with wet clothes hanging to dry on their moving branches. 41

यत्र स्फटिकहर्म्येषु नक्तमापानभूमिषु ।
ज्योतिषां प्रतिबिम्बानि प्राप्नुवन्त्युपहारताम् ॥४२॥

At night on drinking sites of crystal palaces the reflections of celestial luminaries get the position of decorative presents of honour. 42

यत्रौषधिप्रकाशेन नक्तं दर्शितसञ्चराः ।
अनभिज्ञास्तमिस्राणां दुर्दिनेष्वभिसारिकाः ॥४३॥

Being shown the way in inclement weather by the light of glittering herbs the rambling women do not feel that it is dark. 43

यौवनान्तं वयो यस्मिन्नान्तकः कुसुमायुधात् ।
रतिखेदसमुत्पन्ना निद्रा संज्ञाविपर्ययः ॥४४॥

The inhabitants of this city were ever youthful and never fell into decreptitude. There was no other lord of death than the flower-armed god of love and no loss of sensation save the sleep after sexual intercourse. 44

भ्रूभेदिभिः सकम्पोष्ठैर्ललिताङ्गुलितर्जनैः ।
यत्र कोपैः कृताः स्त्रीणामाप्रसादार्थिनः प्रियाः ॥४५॥

There young men sought to propitiate the anger of women only in which their brows were contracted, their lips quaked and they threatened them with their soft fingers. 45

संतानकतरुच्छायासुप्तविद्याधराध्वगम् ।
यस्य चोपवनं बाह्यं गन्धवद्गन्धमादनम् ॥४६॥

Their pleasure-garden was the fragrant Gandhamadana in which the Vidyadhara ramblers used to sleep in the shade of the celestial Samantaka trees. 46

अथ ते मुनयो दिव्याः प्रेक्ष्य हैमवतं पुरम् ।
स्वर्गाभिसंधिसुकृतं वञ्चनामिव मेनिरे ॥४७॥

Having seen the capital of the Himalaya the heavenly ascetics considered their penances in quest of heaven as useless privations. 47

ते सद्मनि गिरेर्वेगादुन्मुखद्वाःस्थवीक्षिताः ।
अवतेरुर्जटाभारैर्लिखितानलनिश्चलैः ॥४८॥

When they alighted quickly on the mountain's house, their clotted locks, as still as painted flames attracted the notice of the porters below. 48

गगनादवतीर्णा सा यथावृद्धपुरःसरा ।
तोयान्तर्भास्करालीव रेजे मुनिपरम्परा ॥४९॥

Alighting from the sky according to seniority that row of ascetics shone like a row of suns reflected in the water. 49

तानर्घ्यानर्घ्यमादाय दूरात्प्रत्युद्ययौ गिरिः ।
नमयन्सारगुरुभिः पादन्यासैर्वसुन्धराम् ॥५०॥

Taking offerings and bending the earth with his heavy foot steps the mountain advanced to meet them. 50

धातुताम्राधरः प्रांशुर्देवदारुबृहद्भुजः ।
प्रकृत्यैव शिलोरस्कः सुव्यक्तो हिमवानिति ॥५१॥

With lips ruddy like red mineral, tall, having large arms like the Devadaru tree and rock-chested by nature, he was at once recognized as the Himalaya. 51

विधिप्रयुक्तसत्कारैः स्वयं मार्गस्य दर्शकः ।
स तैराक्रमयामास शुद्धान्तं शुद्धकर्मभिः ॥५२॥

Having paid them honours according to rule and himself the shower he introduced them into the seraglio. 52

तत्र वेत्रासनासीनान् कृतासनपरिग्रहः ।
इत्युवाचेश्वरान् वाचं प्राञ्जलिर्भूधरेश्वरः ॥५३॥

The seven Rishis being seated there on seats of reed, the lord of mountains, having also taken a seat, said. 53

अपमेघोदयं वर्षमदृष्टकुसुमं फलम् ।
अतर्कितोपपन्नं वो दर्शनं प्रतिभाति मे ॥५४॥

Your unexpected appearance appears like a shower without the rise of clouds or like fruits whose blossoms had never appeared. 54

मूढं बुद्धमिवात्मानं हैमीभूतमिवायसम् ।
भूमेर्दिवमिवारूढं मन्ये भवदनुग्रहात् ॥५५॥

I consider myself, by your favour, like a fool turned wise, like iron turned into gold and as if ascended to heaven from the earth. 55

अद्यप्रभृति भूतानामधिगम्योऽस्मि शुद्धये ।
यदध्यासितमर्हद्भिस्तद्धि तीर्थ प्रचक्षते ॥५६॥

Henceforward for the purification of creatures I shall be sought. That which has been inhabited by the adorable is called a place of pilgrimage. 56

अवैमि पूतमात्मानं द्वयेनैव द्विजोत्तमाः ।
मूर्ध्नि गङ्गाप्रपातेन धौतपादाम्भसा च वः ॥५७॥

I know myself to be sanctified by two things, O excellent Brahmins, by the stream of the heavenly Ganga over my head and by the washing of your feet. 57

जङ्गमं प्रैष्यभावे वः स्थावरं चरणाङ्कितम् ।
विभक्तानुग्रहं मन्ये द्विरूपमपि मे वपुः ॥५८॥

I consider my body as enjoying your favour in both forms, moving about in your service and as a mountain impressed by your feet. 58

भवत्संभावनोत्थाय परितोषाय मूर्च्छते ।
अपि व्याप्तदिगन्तानि नाङ्गानि प्रभवन्ति मे ॥५९॥

Though extending to the extremities of the regions my limbs cannot contain the excessive delight produced by your condescending to honor me with a visit. 59

न केवलं दरीसंस्थं भास्वतां दर्शनेन वः ।
अन्तर्गतमपास्तं मे रजसोऽपि परं तमः ॥६०॥

By the sight of you luminaries not only is the darkness lurking in my caves dispelled, but also the greater darkness which is within myself appertaining to the quality of Rajas. 60

कर्तव्यं वो न पश्यामि स्याच्चेत्किं नोपपद्यते ।
मन्ये मत्पावनायैव प्रस्थानं भवतामिह ॥६१॥

You are desireless what can I do for you. I consider your advent here to be solely for my sanctification. 61

तथापि तावत्कस्मिंश्चिदाज्ञां मे दातुमर्हथ ।
विनियोगप्रसादा हि किंकराः प्रभविष्णुषु ॥६२॥

Still you ought to give me a command in some little matter for servants, in respect of their lords, are favoured by appointment to some service. 62

एते वयममी दाराः कन्येयं कुलजीवितम् ।
ब्रूत येनात्र वः कार्यमनास्था बाह्यवस्तुषु ॥६३॥

Here is myself, here is my wife and this is my daughter, the life of the family ; say by which of us can any thing be done for you here. I do not say any thing about gold or silver because I regard them as no substance. 63

इत्यूचिवांस्तमेवार्थं गुहामुखविसर्पिणा ।
द्विरिव प्रतिशब्देन व्याजहार हिमालयः ॥६४॥

Himalaya, thus speaking by means of the echo resounding from the mouths of caverns, spoke like two persons to the same effect. 64

अथाङ्गिरसमग्रण्यमुदाहरणवस्तुषु ।
ऋषयो नोदयामासुः प्रत्युवाच स भूधरम् ॥६५॥

Then moved by the Rishis, Angiras, the foremost in matters of speech, replied to the mountain. 65

उपपन्नमिदं सर्वमतः परमपि त्वयि ।
मनसः शिखराणां च सदृशी ते समुन्नतिः ॥६६॥

All that you have offered is in your power, but greater than all this is the loftiness of thy mind which is equal to thy summits. 66

स्थाने त्वां स्थावरात्मानं विष्णुमाहुस्तथा हि ते ।
चराचराणां भूतानां कुक्षिराधारतां गतः ॥६७॥

It is fitting that they call the mount Himalaya Vishnu, for thy bosom has become a receptacle, like that of Vishnu himself, of all creatures moveable and immoveable. 67

गामधास्यत् कथं नागो मृणालमृदुभिः फणैः ।
आ रसातलमूलात्त्वमवालम्बिष्यथा न चेत् ॥६८॥

How could the serpent have held the earth, with hoods as tender as lotus fibres if thou hast not supported it from the bottom of the lower regions. 68

अच्छिन्नामलसंतानाः समुद्रोर्म्यनिवारिताः ।
पुनन्ति लोकान् पुण्यत्वात्कीर्तयः सरितश्च ते ॥६९॥

Thy glories and thy rivers, extending uninterrupted, untainted and unrestrained by the waves of the sea, purify the world because of their purity. 69

यथैव श्लाघ्यते गङ्गा पादेन परमेष्ठिनः ।
प्रभवेण द्वितीयेन तथैवोच्छिरसा त्वया ॥७०॥

Even as Ganga is magnified by the foot of the Supreme one, Vishnu, from which the river was produced, so also by thee, of only summit, its second source. 70

तिर्यगूर्ध्वमधस्ताच्च व्यापको महिमा हरेः ।
त्रिविक्रमोद्यतस्यासीत् स तु स्वाभाविकस्तव ॥७१॥

The extension of Hari's glory upward, downward and horizontally curved was at a fixed time when he took the corresponding three steps and covered all space—but thine is everlasting—thou coveredest space without any commencement. 71

यज्ञभागभुजां मध्ये पदमातस्थुषा त्वया ।
उच्चैर्हिरण्मयं शृङ्गं सुमेरोर्वितथीकृतम् ॥७२॥

By thee holding a place among the eaters of sacrifices the eminent golden summit of Sumeru is rendered futile. 72

काठिन्यं स्थावरे काये भवता सर्वमर्पितम् ।
इदं तु ते भक्तिनम्रं सतामाराधनं वपुः ॥७३॥

All hardness has been made over by thee to thy fixed form but this, thy body, by which you pay honor to the good, is lowly by devotion. 73

तदागमनकार्यं नः शृणु कार्यं तवैव तत् ।
श्रेयसामुपदेशात्तु वयमत्रांशभागिनः ॥७४॥

Then hear the purpose of our coming. We also share in the labour, O mountain king, since we carry to thee the message. 74

अणिमादिगुणोपेतमस्पृष्टपुरुषान्तरम् ।
शव्दमीश्वर इत्युच्चैः सार्धचन्द्रं विभर्ति यः ॥७५॥

कलितान्योऽन्यसामर्थ्यैः पृथिव्यादिभिरात्मभिः ।
येनेदं ध्रियते विश्वं धुर्यैर्यानमिवाध्वनि ॥७६॥

He who holds, with the half moon, the high title of Ishwara endowed with the eight attributes, which is not shared by any other person, by whom this universe is held by his eight forms calculated to assist one another by their respective powers as a carriage is held on the road by horses. 75–76

योगिनो यं विचिन्वन्ति क्षेत्राभ्यन्तरवर्तिनम् ।
अनावृत्तिभयं यस्य पदमाहुर्मनीषिणः ॥७७॥

He, wbons the Yogis find slationed in their heart (lit-body) and whom the wise men know to be beyond the shackles of birth & death. 77

स ते दुहितरं साक्षात्साक्षी विश्वस्य कर्मणाम् ।
वृणुते वरदः शंभुरस्मत्संक्रामितैः पदैः ॥७८॥

He Sambhu, the observer of the world's doings, himself the giver of boons, asks for thy daughter through us. 78

तमर्थमिव भारत्या सुतया योक्तुमर्हसि ।
अशोच्या हि पितुः कन्या सद्भर्तृप्रतिपादिता ॥७९॥

Verse 77 is translated by us. We do not find Wilson's translation of this verse.

Thou art fit to unite him as the sense with thy daughter as the word, for a daughter given to a good husband is not to be regretted by the father. 79

यावन्त्येतानि भूतानि स्थावराणि चराणि च ।
मातरं कल्पयन्त्वेनामीशो हि जगतः पिता ॥८०॥

Let all the creatures, fixed and moveable, turn Uma into their mother for the Lord Siva is the father of the universe. 80

प्रणम्य शितिकण्ठाय विबुधास्तदनन्तरम् ।
चरणौ रञ्जयन्त्वस्याश्चूडामणिमरीचिभिः ॥८१॥

Let the gods, having bowed to the blue necked, illumine her two feet with light of their crest gems. 81

उमा वधूर्भवान्दाता याचितार इमे वयम् ।
वरः शंभुरलं ह्येष त्वत्कुलोद्भूतये विधिः ॥८२॥

Uma is the bride, you are the giver, ourselves the petitioners for Siva and Sambhu is the bridegroom. Indeed this ceremonial is sufficient for the exaltation of thy race. 82

अस्तोतुः स्तूयमानस्य वन्द्यस्यानन्यवन्दिनः ।
सुतासम्बन्धविधिना भव विश्वगुरोर्गुरुः ॥८३॥

By means of alliance through thy daughter you become the father-in-law of the father of the universe who is a lauder of none, but is lauded, who is adored by all, but himself adores none. 83

एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।
लीलाकमलपत्राणि गणयामास पार्वती ॥८४॥

The divine ascetic thus speaking Parvati, remaining by her father's side with the head downwards, was counting the petals of her lotus. 84

शैलः संपूर्णकामोऽपि मेनामुखमुदैक्षत ।
प्रायेण गृहिणीनेत्राः कन्यार्थेषु कुटुम्बिनः ॥८५॥

Although fully desirous the mountain looked up to the face of Mena for advice. In matters concerning daughters generally the heads of families follow the leading of wives. 85

मेने मेनापि तत्सर्वं पत्युः कार्यमभीप्सितम् ।
भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः ॥८६॥

Mena too assented to the desired business of her husband. Chaste and devoted wives never oppose the wishes of their husband. 86

इदमत्रोत्तरं न्याय्यमिति बुद्धया विमृश्य सः ।
आददे वचसामन्ते मङ्गलालंकृतां सुताम् ॥८७॥

Having considered well the proposal and given a well-thought-out reply to the Rishi the mountain took hold of her daughter auspiciously and said—87

एहि विश्वात्मने वत्से भिक्षासि परिकल्पिता ।
अर्थिनो मुनयः प्राप्तं गृहमेधिफलं मया ॥८८॥

"Come, O child, thou art destined an almsgiving to the soul of the universe. The sages are themselves the petitioners and the fruit of married life is obtained by me." 88

एयावदुक्त्वा तनयामृषोनाह महीधरः ।
इयं नमति वः सर्वास्त्रिलोचनवधूरिति ॥८९॥

Having thus addressed his daughter the mountain spoke to the ascetics :—"Parvati bows to you all as the bride of the three-eyed Siva." 89

ईप्सितार्थक्रियोदारं तेऽभिनन्द्य गिरेर्वचः ।
आशीर्भिरेधयामासुः पुरःपाकाभिरम्बिकाम् ॥९०॥

Having cheered the speech of the mountain which became important by the accomplishment of their desired object, they magnified Ambica by benedictions whose fruition was at hand. 90

तां प्रणामादरस्रस्तजाम्बूनदवतंसकाम् ।
अङ्कमारोपयामास लज्जमानामरुन्धती ॥९१॥

Arundhati took her up in her arms whose two golden ear-rings dropped off by her eagerness to make a bow and blushing. 91

तन्मातरं चाश्रुमुखीं दुहितृस्नेहविक्लवाम् ।
वरस्यानन्यपूर्वस्य विशोकामकरोद् गुणैः ॥९२॥

Arundhati also removed the grief of her mother whose face was full of tears at the prospect of parting with her daughter and who was overcome by her affection to her daughter by relating the virtues of the bride-groom who had no other consort before. 92

वैवाहिकीं तिथिं पृष्टास्तत्क्षणं हरबन्धुना ।
ते त्र्यहादूर्ध्वमाख्याय चेरुश्चीरपरिग्रहाः ॥९३॥

Having been asked by Siva's future relation for an auspicious wedding day the bark-clothed Munis fixed one after three days and went away. 93

ते हिमालयमामन्त्र्य मुनयः प्राप्य शूलिनम् ।
सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः खमुद्ययुः ॥९४॥

Bidding good bye to Himalaya, meeting Siva again and communicating to him the success of their business, they dismissed by him went up to the sky. 94

पशुपतिरपि तान्यहानि कृच्छ्रादगमयदद्रिसुतासमागमोत्कः ।
कमपरमवशं न विप्रकुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः ॥९५॥

Impatiently anxious for the company of the mount's daughter, the lord of brutes, too, Siva passed three days with difficulty. Why would not love disturb other weak creatures, subject to the senses, since it touches even the master of his senses. 95

सप्तमः सर्गः

CANTO VII.

अथौषधीनामधिपस्य वृद्धौ तिथौ च जामित्रगुणान्वितायाम् ।
समेतबन्धुर्हिमवान्सुताया विवाहदीक्षाविधिमन्वतिष्ठत् ॥ १ ॥

In the light fortnight and on the day endowed with the virtues of the auspicious Jamitra (the seventh) the Himalaya, with his relations, celebrated the sacarament of matrimony of his daughter. 1

वैवाहिकैः कौतुकसंविधानैर्गृहे गृहे व्यग्रपुरंध्रिवर्गम् ।
आसीत् पुरं सानुमतोऽनुरागादन्तःपुरं चैककुलोपमेयम् ॥ २ ॥

By the celebration of ceremonial festivities for matrimony from house to house in consequence of the people's regard the whole city of the mountain in which the matrons were eagerly engaged as well as seraglio resembled one large household. 2

संतानकाकीर्णमहापथं तच्चीनांशुकैः कल्पितकेतुमालम् ।
भासोज्ज्वलत्काञ्चनतोरणानां स्थानान्तरं स्वर्ग इवाबभासे ॥ ३ ॥

That city, with its high-ways strewn with flowers of heavenly trees, with its waving flags made of China silken cloth, by the brilliance of gate ways of shining gold, shone like a second heaven. 3

एकैव सत्यामपि पुत्रपंक्तौ चिरस्य दृष्टेव मृतोत्थितेव ।
आसन्नपाणिग्रहणेति पित्रोरुमा विशेषोच्छ्वसितं बभूव ॥ ४ ॥

Though there were other sons and daughters Uma, because her hand was about to be received by a bride-groom, became peculiarly dear as life of her parents as if she was an only child, as if she were found after being lost and as if she had been dead and had risen again. 4

अङ्काद्ययावङ्कमुदीरिताशीः सा मण्डनान्मण्डनमन्वभुंक्त ।
सम्बन्धिभिन्नोऽपि गिरेः कुलस्य स्नेहस्तदेकायतनं बभूव ॥ ५ ॥

Having benedictions pronounced on her she went from bosom to bosom and every relative presented her jewels. The affection of the mountain's race though shared by other relatives was now centred in her as its one repositary. 5

मैत्रे मुहूर्ते शशलाञ्छनेन योगं गतासूत्तरफाल्गुनीषु ।
तस्याः शरीरे प्रतिकर्म चक्रुर्बन्धुस्त्रियो याः पतिपुत्रवत्यः ॥ ६ ॥

At the sacred hour to Mitra, the asterism posterior Phalguni having-got into conjunction with the moon, the female relatives, who had husbands and sons living, made decorations on her body. 6

सा गौरसिद्धार्थनिवेशवद्भिर्दूर्वाप्रवालैः प्रतिभिन्नशोभम् ।
निर्नाभि कौशेयमुपात्तबाणमभ्यङ्गनेपथ्यमलञ्चकार ॥ ७ ॥

She was adorned with *durva* grass sprouts mixed with white mustard seeds. The decoration of the annointment was beautiful all through. She was clad in a silken raiment reaching up to the middle and furnished with an arrow according to the Kshatriya custom. 7

बभौ च संपर्कमुपेत्य बाला नवेव दीक्षाविधिसायकेन ।
करेण भानोर्बहुलावसाने सन्धुक्ष्यमाणेव शशाङ्करेखा ॥ ८ ॥

The girl, having got possession of a new sacramental arrow, shone like the lunar curve, at the close of the dark fortnight increasing by the rays of the sun. 8

तां लोध्रकल्केन हृताङ्गतैलामाश्यानकालेयकृताङ्गरागाम् ।
वासो वसानामभिषेकयोग्यां नार्यश्चतुष्काभिमुखं व्यनैषुः ॥ ९ ॥

The women conducted her, the oil on whose body was absorbed by *lodhra* powders, whose body had been coloured by a dry yellow fragrant drug and who was clothed in a raiment adapted to the ablution, towards the quadrangular bath room. 9

विन्यस्तवैदूर्यशिलातलेऽस्मिन्नाबद्धमुक्ताफलभक्तिचित्रे ।
आवर्जिताष्टापदकुम्भतोयैः सतूर्यमेनां स्नपयाम्बभूवुः ॥१०॥

In that room paved with emerald stones, beautified with rows of pearls set in it they bathed her with water from golden pots inclined to pour their contents amid the sound of trumpets. 10

सा मङ्गलस्नानविशुद्धगात्री गृहीतपत्युद्गमनीयवस्त्रा ।
निर्वृत्तपर्जन्यजलाभिषेका प्रफुल्लकाशा वसुधेव रेजे ॥११॥

Parvati, being purified in the body by the holy ceremonial bath and being clothed in fresh clothing for meeting the bridegroom, shone like the earth supplied with a good water-wash from thunder-clouds. 11

तस्मात्प्रदेशाच्च वितानवन्तं युक्तं मणिस्तम्भचतुष्टयेन ।
पतिव्रताभिः परिगृह्य निन्ये क्लृप्तासनं कौतुकवेदिमध्यम् ॥१२॥

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She was then conducted by women devoted to their husbands from the bathing place to the middle of the auspicious altar on which was prepared a seat with canopy over it and joined with four pillars of gems. 12

तां प्राङ्मुखीं तत्र निवेश्य तन्वीं क्षणं व्यलम्बन्त पुरोनिषण्णाः ।
भूतार्थशोभाह्रियमाणनेत्राः प्रसाधने संनिहितेऽपि नार्यः ॥१३॥

Having sat there, the slender one, with her face towards the east the women tarried for a moment, their eyes attracted by her natural beauty though the articles of decoration were near. 13

धूपोष्मणा त्याजितमार्द्रभावं केशान्तमन्तःकुसुमं तदीयम् ।
पर्याक्षिपत्काचिदुदारबन्धं दूर्वावता पाण्डुमधूकदाम्ना ॥१४॥

A woman tied the extremity of her hair, which had been dried by the heat of incense, with flowers in it, as a fine knot, by means of a wreath of the yellow Madhuka intermingled with Durva grass. 14

विन्यस्तशुक्लागुरु चक्रुरङ्गं गोरोचनापत्रविभक्तमस्याः ।
सा चक्रवाकाङ्कितसैकतायास्त्रिस्रोतसः कान्तिमतीत्य तस्थौ ॥१५॥

They decorated her body, already perfumed with Aguru perfume, with saffron paint. She stood there excelling the beauty of the three-streamed Ganga whose sand banks were set off by the yellow Chakravakas. 15

लग्नद्विरेफं परिभूय पद्मं समेघलेखं शशिनश्च बिम्बम् ।
तदाननश्रीरलकैः प्रसिद्धैश्चिच्छेद सादृश्यकथाप्रसङ्गम् ॥१६॥

Having excelled in beauty the lotus with black bees sticking to it and the moon's disc with streaks of clouds about it her beauty, by means of her decorated tresses, abolished the use of their names as exemplars of beauty. 16

कर्णार्पितो लोध्रकषायरूक्षे गोरोचनाक्षेपनितान्तगौरे ।
तस्याः कपोले परभागलाभाद्बबन्ध चक्षूंषि यवप्ररोहः ॥१७॥

On account of the acquisition of excellency of color, the stalk of barley, which was placed on her ears, fixed the eyes of spectators on her cheeks, whitened by the application of Lodhra powders and rendered excessively orient by the application of saffron. 17

रेखाविभक्तः सुविभक्तगात्र्याः किंचिन्मधूच्छिष्टविमृष्टरागः ।
कामप्यभिख्यां स्फुरितैरपुष्यदासन्नलावण्यफलोऽधरोष्ठः ॥१८॥

The fruition of Parvati's beauty, who had a body symmetrical in its parts, whose under-lip was marked by a little wax, was near at hand. 18

पत्युः शिरश्चन्द्रकलामनेन स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशीर्माल्येन तां निर्वचनं जघान ॥१९॥

Having been blessed by a maid jocosely after being decorated by the same maid in her feet with red dyes saying "touch the lunar digit on thy husband's head with this thy foot", she, as a return for such a blessing, struck her silently with a flower wreath. 19

तस्याः सुजातोत्पलपत्रकान्ते प्रसाधिकाभिर्नयने निरीक्ष्य ।
न चक्षुषोः कान्तिविशेषबुद्ध्या कालाञ्जनं मङ्गलमित्युपात्तम् ॥२०॥

The black dye was applied to her two eyes, beautiful as a full blown lotus, not from an idea of its increasing the beauty of the eye but because it was auspicious as a protection from evil influences. 20

सा संभवद्भिः कुसुमैर्लतेव ज्योतिर्भिरुद्यद्भिरिव त्रियामा ।
सरिद्विहंगैरिव लीयमानैरामुच्यमानाभरणा चकासे ॥२१॥

On being endued with ornaments she shone like a creeper by means of flowers springing up, like the night by means of rising luminaries and like a river by means of birds adhering to its banks. 21

आत्मानमालोक्य च शोभमानमादर्शबिम्बे स्तिमितायताक्षी ।
हरोपयाने त्वरिता बभूव स्त्रीणां प्रियालोकफलो हि वेशः ॥२२॥

And having looked at, in the reflection of a mirror, her beautiful body with her large eyes she, became eager for the reception of Hara, for the decoration of women has for its fruit the observance of their husbands. 22

अथाङ्गुलिभ्यां हरितालमार्द्रं माङ्गल्यमादाय मनःशिलां च ।
कर्णावसक्तामलदन्तपत्रं माता तदीयं मुखमुन्नमय्य ॥२३॥
उमास्तनोद्भेदमनु प्रवृद्धो मनोरथो यः प्रथमं बभूव ।
तमेव मेना दुहितुः कथंचिद्विवाहदीक्षातिलकं चकार ॥२४॥

Having taken with two fingers yellow orpiment and red arsenic, as an auspicious mixture dye, and having raised her head, on the two ears of which were attached two splendid ear-rings, her mother, Mena, being overcome with tears of joy, performed with difficulty *tilaka* of her daughter's matrimonial ceremony, in whose mind after the commencement of youth, a strong desire had taken place for the first time. 23--24

बबन्ध चास्राकुलदृष्टिरस्याः स्थानान्तरे कल्पितसंनिवेशम् ।
धात्र्यङ्गुलीभिः प्रतिसार्यमाणमूर्णामयं कौतुकहस्तसूत्रम् ॥२५॥

With eyes agitated by tears she also tied the auspicious matrimonial arm-band of wool on Uma's hand also as an amulet which was, by her agitation, fixed to a wrong place but which was set right by the nurse's fingers. 25

क्षीरोदवेलेव सफेनपुञ्जा पर्याप्तचन्द्रेव शरत्त्रियामा ।
नवं नवक्षौमनिवासिनी सा भूयो बभौ दर्पणमादधाना ॥२६॥

Clad in fresh silk or linen and holding a new mirror she repeatedly shone like the shore of the milk-ocean streaken with foam flakes, and an autumnal night with full moon. 26

तामर्चिताभ्यः कुलदेवताभ्यः कुलप्रतिष्ठां प्रणमय्य माता ।
अकारयत् कारयितव्यदक्षा क्रमेण पादग्रहणं सतीनाम् ॥२७॥

Knowing what ceremonies were necessary the mother assisted her, the perpetuator of the family, to make obeisance to the adorable family-gods and made her touch the feet of the chaste women according to grades. 27

अखण्डितं प्रेम लभस्व पत्युरित्युच्यते ताभिरुमा स्म नम्रा ।
तया तु तस्यार्धशरीरभाजा पश्चात्कृताः स्निग्धजनाशिषोऽपि ॥२८॥

Uma, bowing down, was addressed by them, "Acquire the undivided love of thy husband." But she having possession of half his body her happiness, on marrying Siva, exceeded their best wishes. 28

इच्छाविभूत्योरनुरूपमद्रिस्तस्याः कृती कृत्यमशेषयित्वा ।
सभ्यः सभायां सुहृदास्थितायां तस्थौ वृषाङ्कागमनप्रतीक्षः ॥२९॥

Having completed the initial ceremony of her marriage with a magnificence equal to his wishes, his joyous interest and wealth, the happy mountain, himself courteous, remained in the assembly of his relations expecting the advent of the bull-signed Siva. 29

तावद्भवस्यापि कुबेरशैले तत्पूर्वपाणिग्रहणानुरूपम् ।
प्रसाधनं मातृभिरादृताभिर्न्यस्तं पुरस्तात् पुरशासनस्य ॥३०॥

Meanwhile on Kailasha ornaments corresponding to the former marriage ornaments were placed in front of Siva, the chastiser of thy city Tripura by the seven regardful divine mothers. 30

तद्गौरवान्मङ्गलमण्डनश्रीः सा पस्पृशे केवलमीश्वरेण ।
स एव वेषः परिणेतुरिष्टं भावान्तरं तस्य विभोः प्रपेदे ॥३१॥

Out of reverence for them the beauty of those auspicious ornaments was only touched by the Lord Siva who himself underwent an alteration suitable for a wedding 31

बभूव भस्मैव सिताङ्गरागः कपालमेवामलशेखरश्रीः ।
उपान्तभागेषु च रोचनाङ्को गजाजिनस्यैव दुकूलभावः ॥३२॥

The ashes did duty for scented ointment, the skulls, which Siva carried about him, put forth the beauty of the pure crest gem and on the borders of the elephant hide itself became the appearance of silken dress with pictures of swans. 32

शङ्खान्तरद्योति विलोचनं यदन्तर्निविष्टामलपिङ्गतारम् ।
सान्निध्यपक्षे हरितालमय्यास्तदेव जातं तिलकक्रियायाः ॥३३॥

The third eye, which was shining in the middle of the frontal bone within which was situated a pure tawny pupil, served the purpose of the yellow arsenic painting on the fore-head. 33

यथाप्रदेशं भुजगेश्वराणां करिष्यतामाभरणान्तरत्वम् ।
शरीरमात्रं विकृतिं प्रपेदे तथैव तस्थुः फणरत्नशोभाः ॥३४॥

The snakes disappeared as such but their gems did duty for ornaments of Siva's body. 34

दिवापि निष्ठ्यूतमरीचिभासा बाल्यादनाविष्कृतलाञ्छनेन ।
चन्द्रेण नित्यं प्रतिभिन्नमौलेश्चूडामणेः किं ग्रहणं हरस्य ॥३५॥

Shiva having the moon spreading its rays even in the day-time and free from black-spot became of its smallness, for his crest-gem required no other ornament for his head. 35

इत्यद्भुतैकप्रभवः प्रभावात्प्रसिद्धनेपथ्यविधेर्विधाता ।
आत्मानमासन्नगणोपनीते खड्गे निषक्तप्रतिमं ददर्श ॥३६॥

Thus the only generative cause of miracles, Siva, the creator of perfect decoration by his own power, looked at himself attached to the reflection in the troops near him. 36

स गोपतिं नन्दिभुजावलम्बी शार्दूलचर्मान्तरितोरुपृष्ठम् ।
तद्भक्तिसंक्षिप्तबृहत्प्रमाणामारुह्य कैलासमिव प्रतस्थे ॥३७॥

Leaning on Nandi's arm and mounted on his great bull whose large back was covered by a tiger skin and which through reverence for him had contracted his huge stature like Mount Kailasha, he set out for his marriage procession. 37

तं मातरो देवमनुव्रजन्त्यः स्ववाहनक्षोभचलावतंसाः ।
मुखैः प्रभामण्डलरेणुगौरैः पद्माकरं चक्रुरिवान्तरिक्षम् ॥३८॥

Following him, the seven divine mothers, whose ear-rings were waving by the shaking of their vehicles, turned the sky like unto a reservoir of lotuses reddened by the dust of their haloes of splendour. 38

तासां च पश्चात् कनकप्रभाणां काली कपालाभरणा चकासे ।
बलाकिनी नीलपयोदराजी दूरं पुरःक्षिप्तशतह्रदेव ॥३९॥

And after them whose splendour was that of gold appeared the goddess Kali ornamented with skulls like a range of

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Verse 35 is translated by us. We do not find Wilson's translation of this verse.

black clouds attended by cranes and casting lightings far in front. 39

ततो गणैः शूलभृतः पुरोगैरुदीरितो मङ्गलतूर्यघोषः ।
विमानशृङ्गाण्यवगाहमानः शशंस सेवावसरं सुरेभ्यः ॥४०॥

Then the sound of the auspicious trumpet caused by the troops of Siva, going in advance, declared to the gods the opportunity of worshipping Siva. 40

उपाददे तस्य सहस्ररश्मिस्त्वष्ट्रा नवं निर्मितमातपत्रम् ।
स तद्दुकूलादविदूरमौलिर्बभौ पतद्गङ्ग इवोत्तमाङ्गे ॥४१॥

The sun of a thousand rays held his umbrella made fresh by the divine artist Vishwakarma. Having his head not far from its silk, Siva appeared as one on whose head the Ganges was falling. 41

मूर्ते च गङ्गायमुने तदानीं सचामरे देवमसेविषाताम् ।
समुद्रगारूपविपर्ययेऽपि सहंसपाते इव लक्ष्यमाणे ॥४२॥

Though in form different from rivers yet recognised, as it were, by being accompanied by flights of swans, Ganga and Jamuna too, in embodied forms, served the god with Chowries. 42

तमभ्यगच्छत्प्रथमो विधाता श्रीवत्सलक्ष्मा पुरुषश्च साक्षात् ।
जयेति वाचा महिमानमस्य संवर्धयन्तौ हविषेव वह्निम् ॥४३॥

Magnifying his glory by the expressions "Prosper like fire magnified by clarified butter" the first creator Brahma and Vishnu, the soul, bearing the mystic mark of Srivatsa, came to him. 43

एकैव मूर्तिर्बिभिदे त्रिधा सा सामान्यमेषां प्रथमावरत्वम् ।
विष्णोर्हरस्तस्य हरिः कदाचिद्वेधास्तयोस्तावपि धातुराद्यौ ॥४४॥

The one only form was divided three fold. Sometimes Hara or Siva was senior to Vishnu and Hari or Vishnu to him and Brahma to both; and they too Vishnu and Siva were sometimes prior to Brahma. 44

तं लोकपालाः पुरुहूतमुख्याः श्रीलक्षणोत्सर्गविनीतवेषाः ।
दृष्टिप्रदाने कृतनन्दिसंज्ञास्तद्दर्शिताः प्राञ्जलयः प्रणेमुः ॥४५॥

Humbly attired by laying aside their paraphernalia of state Indra and other divine rulers of several worlds applied to Nandi for introduction to Siva's presence. And being presented by him they prostrated themselves with joined palms. 45

कम्पेन मूर्ध्नः शतपत्रयोनिं वाचा हरिं वृत्रहणं स्मितेन ।
आलोकमात्रेण सुरानशेषान् संभावयामास यथाप्रधानम् ॥४६॥

Siva returned the complements to Brahma by a nod, to Hari by conversation, to Indra, the killer of Vritra, by a smile, and to all other gods by the sight itself according to seniority. 46

तस्मै जयाशीः ससृजे पुरस्तात् सप्तर्षिभिस्तान्स्मितपूर्वमाह ।
विवाहयज्ञे विततेऽत्र यूयमध्वर्यवः पूर्ववृता मयेति ॥४७॥

The seven Rishis blessed him saying "Prosper" and he spoke to them with a smile :—"In the matrimonial sacrifice here celebrated you have been chosen by me as priests." 47

विश्वावसुप्राग्रहरैः प्रवीणैः संगीयमानत्रिपुरावदानः ।
अध्वानमध्वान्तविकारलङ्घ्यस्ततार ताराधिपखण्डधारी ॥४८॥

Saying it Siva, who had a lunar digit in his crest, went on whose exploits at Tripura were being sung by expert Gandharvas with Viswavasu as their leader, himself being perfectly dispassionate. 48

खे खेलगामी तमुवाह वाहः सशब्दचामीकरकिङ्किणीकः ।
तटाभिघातादिव लग्नपङ्के धुन्वन्मुहुः प्रोतघने विषाणे ॥४९॥

The bull going beautifully with golden bells resounding, constantly shaking his two horns, and dipped in the clouds as from strokes on the surface when fixed in the mud, carried him in the sky. 49

स प्रापदप्राप्तपराभियोगं नगेन्द्रगुप्तं नगरं मुहूर्तात् ।
पुरोविलग्नैर्हरदृष्टिपातैः सुवर्णसूत्रैरिव कृष्यमाणः ॥५०॥

The bull reached in a moment the city which had never encountered an enemy's attack and defended by the chief of mountains, being drawn in by the rays shot from his eyes as by strings of gold. 50

तस्योपकण्ठे घननीलकण्ठः कुतूहलादुन्मुखपौरदृष्टः ।
स्वबाणचिह्नादवतीर्य मार्गादासन्नभूपृष्ठमियाय देवः ॥५१॥

Being looked at by the citizens with upward faces from curiosity and having descended from the etherial way marked by his own arrows when discharged against Tripura Siva, whose throat was cloud black reached the vicinity of the earth's surface. 51

तमृद्धिमद्बन्धुजनाधिरूढैर्वृन्दैर्गजानां गिरिचक्रवर्ती ।
प्रत्युज्जगामागमनप्रतीतः प्रफुल्लवृक्षैः कटकैरपि स्वैः ॥५२॥

Pleased at Siva's coming, the emperor of the mountains advanced to receive him with troops of elephants mounted on by relations, having rich ornaments as with his own mountain sides with trees rich with flowers. 52

वर्गावुभौ देवमहीधराणां द्वारे पुरस्योद्घटितापिधाने ।
समीयतुर्दूरविसर्पिघोषौ भिन्नैकसेतू पयसामिवोघौ ॥५३॥

On the gates of ~~the city~~ door being opened two companies of the followers of the god and the mountain went together whose clangor went a long way like two streams breaking through the same sluice gate. 53

ह्रीमानभूद्भूमिधरो हरेण त्रैलोक्यवन्द्येन कृतप्रणामः ।
पूर्वं महिम्ना स हि तस्य दूरमावर्जितं नात्मशिरो विवेद ॥५४॥

The mountain shrank on being bowed to by Hara adored by the three worlds for he did not notice that his own head at first had been lowly bent by Siva's majesty. 54

स प्रीतियोगाद्विकसन्मुखश्रीर्जामातुरग्रेसरतामुपेत्य ।
प्रावेशयन् मन्दिरमृद्धमेनमागुल्फकीर्णापणमार्गपुष्पम् ॥५५॥

Going before his future son-in-law the Himalaya, the splendour of his face glowing with joy, made him enter his wealthy city in which flowers were strewn ankle deep in the ways of the shops. 55

तस्मिन् मुहूर्ते पुरसुन्दरीणामीशानसन्दर्शनलालसानाम् ।
प्रासादमालासु बभूवुरित्थं त्यक्तान्यकार्याणि विचेष्टितानि ॥५६॥

Giving up all other business the beauteous females of the city tried in rows of palaces only to look at Ishana. 56

आलोकमार्गं सहसा व्रजन्त्या कयाचिदुद्वेष्टनवान्तमाल्यः ।
बद्धुं न संभावित एव तावत्करेण रुद्धोऽपि च केशपाशः ।।५७।।

Suddenly starting up to the lattices one female did not stay to bind her tresses with loosened chapelet dropping down, saved by hand. 57

प्रसाधिकाऽऽलम्बितमग्रपादमाक्षिप्य काचिद् द्रवरागमेव ।
उत्सृष्टलीलागतिरागवाक्षादलक्तकाङ्कां पदवीं ततान ।।५८।।

Another took her foot away from her maiden on which the dye was wet and streaming and rushed in haste to the chamber. And wherever she went she impressed it with a crimson foot-print. 58

विलोचनं दक्षिणमञ्जनेन संभाव्य तद्वञ्चितवामनेत्रा ।
तथैव वातायनसंनिकर्षं ययौ शलाकामपरा वहन्ती ।।५९।।

Another having adorned the right eye with collyrium the left eye still destitute of that decoration went huriedly to the window with pencil in her hand. 59

जालान्तरप्रेषितदृष्टिरन्या प्रस्थानभिन्नां न बबन्ध नीवीम् ।
नाभिप्रविष्टाभरणप्रभेण हस्तेन तस्थाववलम्ब्य वासः ।।६०।।

Another, while casting glances through lattices did not bind her cloth-knot loosened due to sudden start ; but stood holding her cloth in hand the lusture of the ornament of which was entering (showing) her navel. 60

अर्धाचिता सत्वरमुत्थितायाः पदे पदे दुर्निमिते गलन्ती ।
कस्याश्चिदासीद्रशना तदानीमङ्गुष्ठमूलार्पितसूत्रशेषा ।।६१।।

The waist band, of another female, rising up in haste, half stringed with diamonds and therefore dropping them at every step, had at that time the string as the residuum sticking to the tip of the great toe. 61

Verses 57 & 60 have been translated by us, as do not find Wilson's translation of these two.

तासां मुखैरासवगन्धगर्भैर्व्याप्तान्तराः सान्द्रकुतूहलानाम् ।
विलोलनेत्रभ्रमरैर्गवाक्षाः सहस्रपत्राभरणा इवासन् ॥६२॥

The bull-eyed windows, their holes filled with the faces in which was the perfume of wines and in which the rolling eyes of the ladies excited deeply by curiosity were like flying black bees, were ornamented, as it were, by lotuses. 62

तावत् पताकाकुलमिन्दुमौलिरुत्तोरणं राजपथं प्रपेदे ।
प्रासादशृङ्गाणि दिवापि कुर्वञ्ज्योत्स्नाभिषेकद्विगुणद्युतीनि ॥६३॥

Then the moon-crested Siva passed into the high road abounding in flags and high gate-ways, making the domes of palaces even in the day doubly splendid by the effusion of moon-light from his crest. 63

तमेकदृश्यं नयनैः पिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥६४॥

The women were so absorbed in the sight of Siva that they did not notice any thing else for the functions of their other senses had, as it were, by universal identity, all entered the eye. 64

स्थाने तपो दुश्चरमेतदर्थमपर्णया पेलवयापि तप्तम् ।
या दास्यमप्यस्य लभेत नारी सा स्यात्कृतार्था किमुताङ्कशय्याम् ॥६५॥

Rightly did Uma, though so tender, practise such difficult asceticism for such a husband. Most fortunate are the women who may obtain even the state of a slave to him, what then must be said of her who obtains repose on his bosom. 65

परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन्द्वये रूपविधानयत्नः पत्युः प्रजानां विफलोऽभविष्यत् ॥६६॥

If the creator had not united this couple of a beauty to be coveted by all surely the labour of his creating such a beauty would have been fruitless. 66

न नूतनारूढरुषा शरीरमनेन दग्धं कुसुमायुधस्य ।
व्रीडादमुं देवमुदीक्ष्य मन्ये संन्यस्तदेहः स्वयमेव कामः ॥६७॥

Forsooth the body of the flower-bannered Kama was not burnt by Siva possessed by wrath. I think on seeing this god Kama, of his own accord, gave up his body from shame. 67

अनेन संवन्धमुपेत्य दिष्ट्या मनोरथप्रार्थितमीश्वरेण ।
मूर्धानमालि क्षितिधारणोच्चमुच्चैस्तरं वक्ष्यति शैलराजः ॥६८॥

Having obtained alliance with this lord, O fortunate, which had long been the desire of his heart, the king of mountains, shall hold, O dear companion, his head already lofty from his supporting the earth, still higher. 68

इत्योषधिप्रस्थविलासिनीनां शृण्वन्कथाः श्रोत्रसुखास्त्रिनेत्रः ।
केयूरचूर्णीकृतलाजमुष्टिं हिमालयस्यालयमाससाद ॥६९॥

Thus hearing the words, of the women of Oshadhiprastha pleasing to the ear the three-eyed Siva came into the abode of the Himalya where handfuls of parched grain were in their downward course by the bracelets of the crowded women. 69

तत्रावतीर्याच्युतदत्तहस्तः शरद्घनाद्दीधितिमानिवोक्ष्णः ।
क्रान्तानि पूर्वं कमलासनेन कक्ष्यान्तराण्यद्रिपतेर्विवेश ॥७०॥

Siva leaning on Vishnu's arm, having alighted there like the sun, from his Bull white like the autumnal cloud, entered the other courtyard of the lord of mountains which had been entered before by the lotus-seated Brahma. 70

तमन्वगिन्द्रप्रमुखाश्च देवाः सप्तर्षिपूर्वाः परमर्षयश्च ।
गणाश्च गिर्यालयमभ्यगच्छन्प्रशस्तमारम्भमिवोत्तमार्थाः ॥७१॥

Following him, the gods too with Indra as their leader and the great Rishis with the seven Rishis as their leaders and his hosts came to the abode of the mountain like the most excellent objects coming after unfailing undertakings. 71

तत्रेश्वरो विष्टरभाग्यथावत्सरत्नमर्घ्यं मधुमच्च गव्यम् ।
नवे दुकूले च नगोपनीतं प्रत्यग्रहीत्सर्वममन्त्रवर्जम् ॥७२॥

Having got a seat the lord Siva fittingly accepted the offering of honor with gems, and curds with honey or wine and a pair of new silk dresses all presented by the mountain the mantras not being neglected. 72

दुकूलवासाः स वधूसमीपं निन्ये विनीतैरवरोधदक्षैः ।
वेलासमीपं स्फुटफेनराजिर्नवैरुदन्वानिव चन्द्रपादैः ॥७३॥

Clad in silk he was next conducted near to the bride by respectful persons familiar with the seraglio, as the sea, with its line of froth manifest, is led near to the coast by the new lunar rays. 73

तया प्रवृद्धाननचन्द्रकान्त्या प्रफुल्लचक्षुः कुमुदः कुमार्या ।
प्रसन्नचेतःसलिलः शिवोऽभूत्संसृज्यमानः शरदेव लोकः ।।७४।।

The appearance of Uma elated the heart of Siva just as the moon does the water lily Kumuda, and then Siva's heart became as cheerful as the waters are by the full blown Kumuda, as the whole world is by the autumn with its clear moon. 74

तयोः समापत्तिषु कातराणि किंचिद्व्यवस्थापितसंहृतानि ।
ह्रीयन्त्रणां तत्क्षणमन्वभूवन्नन्योऽन्यलोलानि विलोचनानि ।।७५।।

Becoming unstable on their encountering each other the eyes of the two were a little fixed for the ceremonious exchange of looks. Then turning back and coveting each other they felt the torment of shame. 75

तस्याः करं शैलगुरूपनीतं जग्राह ताम्राङ्गुलिमष्टमूर्तिः ।
उमातनौ गूढतनोः स्मरस्य तच्छङ्किनः पूर्वमिव प्ररोहम् ।।७६।।

The eight-formed Siva took hold of her hand with red fingers presented by the chief of mountains as the first shoot of Kama, who, afraid of him, had concealed his body in that of Uma. 76

रोमोद्गमः प्रादुरभूदुमायाः स्विन्नाङ्गुलिः पुङ्गवकेतुरासीत् ।
वृत्तिस्तयोः पाणिसमागमेन समं विभक्तेव मनोभवस्य ।।७७।।

Uma's horripilation manifested itself and the bulligned Siva too became perspiring in the fingers. By the joining of their hands the operation of Kama was, as it were, equally divided. 77

प्रयुक्तपाणिग्रहणं यदेन्यद्वधूवरं पुष्यति कान्तिमग्र्याम् ।
सान्निध्ययोगादनयोस्तदानीं किं कथ्यते श्रीरुभयस्य तस्य ।।७८।।

Other ordinary couples, whose reception of hands is brought about, sustain first rate beauty by the vicinity of these two. How is to be described then the beauty of that couple ? 78

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प्रदक्षिणप्रक्रमणात् कृशानोरुदर्चिषस्तन्मिथुनं चकासे ।
मेरोरुपान्तेष्विव वर्तमानमन्योऽन्यसंसक्तमहस्त्रियामम् ॥७९॥

By their going round and keeping on the right a fire blazing upward that couple shone like the day and night revolving at the lateral extremities of the mount Meru, joined together. 79

तौ दंपती त्रिः परिणीय वह्निमन्योऽन्यसंस्पर्शनिमीलिताक्षौ ।
स कारयामास वधूं पुरोधास्तस्मिन्समिद्धार्चिषि लाजमोक्षम् ॥८०॥

Having conducted that couple with closed eyes by contact with each other, thrice around the fire the priest caused the bride to cast the parched grain in that blazing flame. 80

सा लाजधूमाञ्जलिमिष्टगन्धं गुरूपदेशाद्वदनं निनाय ।
कपोलसंसर्पिशिखः स तस्या मुहूर्तकर्णोत्पलतां प्रपेदे ॥८१॥

Under the priest's instruction the bride brought doubled palmfuls of the parched grain smoke of an agreeable scent to her face, which was spiring over the cheeks and serving for the time as the ear-lotus for her. 81

तदीषदार्द्रारुणगण्डलेखमुच्छ्वासिकालाञ्जनरागमक्ष्णोः ।
वधूमुखं क्लान्तयवावतंसमाचारधूमग्रहणाद् बभूव ॥८२॥

By the reception of the ritual smoke the bride's face, whose ear ornamens of barley were withered, became a little moist and ruddy on the cheeks tinged with the black collyrium issuing out of the two eyes. 82

वधूं द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति कर्मसाक्षी ।
शिवेन भर्त्रा सह धर्मचर्या कार्या त्वया मुक्तविचारयेति ॥८३॥

The priest said to the bride:—"O child, this fire is witness to the fact of your marriage with Siva. Abandoning controversy you should pay implicit obedience to your husband." 83

आलोचनान्तं श्रवणे वितत्य पीतं गुरोस्तद्वचनं भवान्या ।
निदाघकालोल्वणतापयेव माहेन्द्रमम्भः प्रथमं पृथिव्या ॥८४॥

That saying of the priest having entered into the ears to the extremity of the eyes was received into the inmost mind by Bhavani as the first rain is drunk by the earth excessively heated in the summer season. 84

ध्रुवेण भर्त्रा ध्रुवदर्शनाय प्रयुज्यमाना प्रियदर्शनेन ।
सा दृष्ट इत्याननमुन्नमय्य ह्रीसन्नकण्ठी कथमप्युवाच ॥८५॥

Having been directed by the everlasting one the husband, lovely to behold, to look at the polar star, she, having lifted her face and growing nervous, said with difficulty "it has been looked at." 85

इत्थं विधिज्ञेन पुरोहितेन प्रयुक्तपाणिग्रहणोपचारौ ।
प्रणेमतुस्तौ पितरौ प्रजानां पद्मासनस्थाय पितामहाय ॥८६॥

Having been made to go through the ceremony of marriage by the priest learned in the ritual, those two, the parents of all creatures, bowed to Brahma sitting on the lotus seat. 86

वधूर्विधात्रा प्रतिनन्द्यते स्म कल्याणि वीरप्रसवा भवेति ।
वाचस्पतिः सन्नपि सोऽष्टमूर्तौ त्वाशास्यचिन्तास्तिमितो बभूव ॥८७॥

The bride was saluted on return by the Creator with the benedictory words :—"O beauteous one, be thou a mother of heroes." Though eloquent he could not say anything to Siva for what could possibly be an object of desire to him ? 87

क्लृप्तोपचारां चतुरस्रवेदीं तावेत्य पश्चात् कनकासनस्थौ ।
जायापती लौकिकमेषणीयमार्द्राक्षतारोपणमन्वभूताम् ॥८८॥

Afterwards having come to a quandrangular altar strewn with ritual substances and sitting on golden seats the husband and wife experienced the sprinkling of moist grain customary among people and therefore not to be disregarded. 88

पत्रान्तलग्नैर्जलबिन्दुजालैराकृष्टमुक्ताफलजालशोभम् ।
तयोरुपर्यायतनालदण्डमाधत्त लक्ष्मीः कमलातपत्रम् ॥८९॥

The goddess Lakshmi held on them a lotus umbrella having a large lotus stick which had got the splendour of strings of pearls by means of multitudes of water-drops adhering to the extremities of leaves. 89

द्विधा प्रयुक्तेन च वाङ्मयेन सरस्वती तन्मिथुनं नुनाव ।
संस्कारपूतेन वरं वरेण्यं वधूं सुखग्राह्यनिबन्धनेन ॥९०॥

By a language uttered in a two-fold manner, Sanskrit and Prakrita the goddess Saraswati praised the husband in Sanskrit and the bride in Prakrit which was easily comprehensible. 90

तौ संधिषु व्यञ्जितवृत्ति भेदं रसान्तरेषु प्रतिबद्धरागम् ।
अपश्यतामप्सरसां मुहूर्तं प्रयोगमाद्यं ललिताङ्गहारम् ॥९१॥

They saw for a while the first scene of the Apsaras in which varying actions were manifested according to the five different articulation, in which different modes were set answering the different sentiments of love, satire, pity and in which were exhibited their graceful gestures. 91

देवास्तदन्ते हरमूढभार्यं किरीटबद्धाञ्जलयो निपत्य ।
शापावसाने प्रतिपन्नमूर्तेर्ययाचिरे पञ्चशरस्य सेवाम् ॥९२॥

Afterwards having prostrated themselves with doubled palms on their crests the gods asked of Hara who has just married a wife to accept some service from the five arrowed Kama who at the termination of the curse had resumed his form. 92

तस्यानुमेने भगवान्विमन्युर्व्यापारमात्मन्यपि सायकानाम् ।
कालप्रयुक्ता खलु कार्यविद्भिर्विज्ञापना भर्तृषु सिद्धिमेति ॥९३॥

Free form anger the lord now permitted in himself even the operation of his arrows. Certainly a representation made in the proper season by men conversant with business, to their lords, becomes sucessful. 93

अथ विबुधगणाँस्तानिन्दुमौलिर्विसृज्य
क्षितिधरपतिकन्यामाददानः करेण ।
कनककलशयुक्तं भक्तिशोभासनाथं
क्षितिविरचितशय्यं कौतुकागारमागात् ॥९४॥

Having dismissed the gods and taking the daughter of the mountain by the hand the moon crested Siva came to the sleeping house having golden pots full of water endued with the beauty of flowery decoration and on the floor of which were spread beddings. 94

नवपरिणयलज्जाभूषणां तत्र गौरीं
वदनमपहरन्तीं तत्कृताक्षेपमीशः ।
अपि शयनसखीभ्यो दत्तवाचं कथञ्चित्
प्रमथमुखविकारैर्हासयामास गूढम् ॥९५॥

There the lord made Gauri laugh secretly by the funny actions of his follower's faces. Gauri. who was ornamented with the modest shame of a recent marriage, drew her face lifted by him and spoke with difficulty even to maids that used to sleep with her. 95

—:o:—

अष्टमः सर्गः

CANTO VIII

पाणिपीडनविधेरनन्तरं शैलराजदुहितुर्हरं प्रति ।
भावसाध्वसपरिग्रहादभूत् कामदोहदमनोहरं वपुः ॥१॥

After Siva's marriage with the daughter of the mountain-chief she was afraid of having a free sexual intercourse with him, still his desire was satisfied. 1

व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका ।
सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥२॥

In the beginning the daughter of the mountain used to give no reply to the words of Mahadeva. On his holding her cloth she wished to free herself and go away and used to lie with face against him still the newlywedded Parvati conduced to his satisfaction. 2

कैतवेन शयिते कूतुहलात् पार्वती प्रतिमुखं निपातितम् ।
चक्षुरुन्मिषति सस्मितं प्रिये विद्युताहतमिव न्यमीलयत् ॥३॥

When the Lord out of curiosity used to close his eye-lids as if in sleep Parvati used confidently to fix her eyes on him.

Afterwards smiling a little he used to open his eyes and she as if struck by a lightning, used to close her own. 3

नाभिदेशनिहितः सकम्पया शंकरस्य रुरुधे तया करः ।
तद्दुकूलमथ चाभवत् स्वयं दूरमुछ्वसितनीविबन्धनम् ॥४॥

When her beloved consort used to place his hands on her navel she used to obstruct him but the cloth round her waist used to be loosened of itself· 4

एवमालि निगृहीतसाध्वसं शंकरो रहसि सेव्यतामिति ।
सा सखीभिरुपदिष्टमाकुला नास्मरत् प्रमुखवर्तिनि प्रिये ॥५॥

Her friends used to instruct Parvati saying "Friend, without the least fear satisfy Sankara secretly." But when she used to come before her beloved she forgot every thing. 5

अप्यवस्तुनि कथाप्रवृत्तये प्रश्नतत्परमनङ्गशासनम् ।
वीक्षितेन परिवीक्ष्य पार्वती मूर्धकम्पमयमुत्तरं ददौ ॥६॥

When Shankara used to vouchsafe proposals of intercourse Parvati used to accept them by her looks and to reply by the shaking of her head. 6

शूलिनः करतलद्वयेन सा संनिरुध्य नयने हृतांशुका ।
तस्य पश्यति ललाटलोचने मोघयत्नविधुरा रहस्यभूत् ॥७॥

When in a solitary place Shankara used to take away her raiment Parvati used to shut up his eyes with her hands. But she found no means to obstruct vision of the eye situate on his forehead, and so all her efforts were futile. 7

चुम्बनेष्वधरदानवर्जितं खिन्नहस्तसदयोपगूहनम् ।
क्लिष्टमन्मथमपि प्रियं प्रभोर्दुर्लभप्रतिकृतं वधूरतम् ॥८॥

She used to take away her lips when kissed by him and her hands used to give way when embraced ruthlessly. Although the husband is pained at heart still rare is the attempt of the newly married brides to prevent the delightful endeavour of the husbands to hold sexual intercourse. 8

यन्मुखग्रहणमक्षताधरं दानमव्रणपदं नखस्य यत् ।
यद्रतं च सदयं प्रियस्य तत् पार्वती विषहते स्म नेतरत् ॥९॥

None else but Parvati could bear the intercourse of Siva in which he used to kiss her without cutting her lips and place his nails (on the breast) without wounding her. 9

रात्रिवृत्तमनुयोक्तुमुद्यतं सा प्रभातसमये सखीजनम् ।
नाकरोदपकुतूहलं ह्रिया शंसितुं तु हृदयेन तत्वरे ।।१०।।
दर्पणं च परिभोगदर्शिनी पृष्ठतः प्रणयिनो निषेदुषः ।
प्रेक्ष्य बिम्वमुपबिम्बमात्मनः कानि कानि न चकार लज्जया ।।११।।

When taking up a mirror Parvati used to mark the signs of intercourse her beloved consort used to go stealthily behind her back. Seeing the reflection of her beloved behind her own, she used to feel abashed and exclaim "What is this ? What is this ?" When her friends used to press her to describe the incidents of the night she could not do so out of shame. 10–11

नीलकण्ठपरिभुक्तयौवनां तां विलोक्य जननी समाश्वसत् ।
भर्तृवल्लभतया हि मानसीं मातुरस्यति शुचं वधूजनः ।।१२।।

Seeing that Mahadeva was enjoying the youthfulness of Parvati her mother was exceedingly happy ; when daughter becomes a favourite of her husband the mother feels no other misery. 12

वासराणि कतिचित्कथंचन स्थाणुना रतमकारि चानया ।
ज्ञातमन्मथरसा शनैः शनैः सा मुमोच रतिदुःखशीलताम् ।। १३ ।।

Maheshwara having spent thus a few days in her company Parvati gradually perceived the pleasure of sexual intercourse and felt no more any pain in consequence thereof. 13

सस्वजे प्रियमुरोनिपीडनं प्रार्थितं मुखमनेन नाहरत् ।
मेखलाप्रणयलोलतां गतं हस्तमस्य शिथिलं रुरोध सा ।। १४ ।।

Then she used to return the embrace of her husband, and did not take away her face when solicited for a kiss. And when her husband used to hold the ornament on her waist she used to hold his hands lightly. 14

भावसूचितमदृष्टविप्रियं दार्ढ्यभावक्षणवियोगकातरम् ।
कैश्चिदेव दिवसैस्तथा तयोः प्रेमगूढमितरेतराश्रयम् ।। १५ ।।

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Within a short time from gestures it could be perceived, that they were mutually attached to each other. They used to flatter each other and feel pangs even for a short separation. The wife used to please her husband in the same way as the latter used to do to the former. 15

तं यथात्मसदृशं वरं वधूरन्वरज्यत वरस्तथैव ताम् ।
सागरादनपगा हि जाह्नवी सोऽपि तन्मुखरसैकवृत्तिभाक् ॥१६॥

As the river Janhavi does not go elsewhere leaving the ocean and the ocean too does not go anywhere leaving her so their love prospered without experiencing the least separation. 16

शिष्यतां निधुवनोपदेशिनः शंकरस्य रहसि प्रपन्नया ।
शिक्षितं युवतिनैपुणं तया यत्तदेव गुरुदक्षिणीकृतम् ॥१७॥

Maheshwara instructed Parvati secretly in the art of sexual intercourse and made her a disciple. She, too learning that dexterous art of youthful women, made a *Daksina* (preceptor's present) of all delightful contrivances of intercourse. 17

दष्टमुक्तमधरोष्ठमम्बिका वेदनाविधुतहस्तपल्लवा ।
शीतलेन निरवापयत्क्षणं मौलिचन्द्रशकलेन शूलिनः ॥१८॥

When she used to feel pain on account of her love biting her lips she used to move about her fingers, and afterwards when let loose she used to remove the pain by the cool rays of the moon. 18

चुम्बनादलकचूर्णदूषितं शङ्करोऽपि नयनं ललाटजम् ।
उच्छ्वसत्कमलगन्धये ददौ पार्वतीवदनगन्धवाहिने ॥१९॥

When Shankara's eye on the forehead was besmeared with the scented powders from Parvati's tresses at the time of kissing he used to clear it up by the lotus scented wind of her mouth. 19

एवमिन्द्रियसुखस्य वर्त्मनः सेवनादनुगृहीतमन्मथः ।
शैलराजभवने सहोमया मासमात्रमवसद् वृषध्वजः ॥२०॥

Thus engaged in sexual intercourse and showing favour towards Manmatha, Shankara spent a month in Uma's company, at the residence of the Mountain chief. 20

सोऽनुमान्य हिमवन्तमात्मभूरात्मजाविरहदुःखखेदितम् ।
तत्र तत्र विजहार संपतन्नप्रमेयगतिना ककुद्मता ॥२१॥

Then with the permission of the Himalaya and Menka stricken with grief consequent upon the separation from their daughter, Shankara, being within his own self, riding his own bull of unmitigated course, roamed at large happily. 21

मेरुमेत्य मरुदाशुगोक्षकः पार्वतीस्तनपुरस्कृतान्कृती ।
हेमपल्लवविभङ्गसंस्तरानन्वभूत्सुरतमर्दनक्षमान् ॥२२॥

Having placed Uma first on that bull, swift as the wind, the Lord Shankara sat behind her and therefore taking before Uma's rising breasts he came to the mount Sumeru. And there making a house of golden creepers he enjoyed the pleasure of pressing the breasts and sexual intercourse. 22

पद्मनाभचरणाङ्किताश्मसु प्राप्तवत्स्वमृतविप्रुषो नवाः ।
मन्दरस्य कटकेषु चावसत् पार्वतीवदनपद्मषट्पदः ॥२३॥

He lived a few days on the mount Mandara resorted to, by the black-bee, drinking the honey of Parvati's lotus-face, and made of rocks impressed with the foot-prints of the lotus-navelled deity. 23

रावणध्वनितभीतया तया कण्ठसक्तदृढबाहुबन्धनः ।
एकपिङ्गलगिरो जगद्गुरुर्निर्विवेश विशदाः शशिप्रभाः ॥२४॥

The Lord of mountains and the preceptor of the universe went to a taurny-coloured mountain. There terrified at the terrific roars of the elephants Parvati threw her tender arms around his neck. And removing her anxiety he enjoyed beautiful moon-light there. 24

तस्य जातु मलयस्थलीरते धूतचन्दनलतः प्रियाक्लमम् ।
आचचाम सलवङ्गकेसरश्चाटुकार इव दक्षिणानिलः ॥२५॥

Once on a time he went to the mount Malaya and enjoyed sexual intercourse with his wife. Shaking the sandal forest and carrying the filaments of Lavanga creepers, light southern wind removed the exhaustion of his wife consequent upon the sexual intercourse. 25

हेमतामरसताडितप्रिया तत्कराम्बुविनिमीलितेक्षणा ।
सा व्यगाहत तरङ्गिणीमुमा मीनपंक्तिपुनरुक्तमेखला ॥२६॥

There while bathing in a stream, Parvati, finding fault with her husband, struck him with a golden lily. Mahadeva took up water in his palms and threw it at Parvati's eyes which, thereat, were immediately closed. 26

तां पुलोमतनयालकोचितैः पारिजातकुसुमैः प्रसाधयन् ।
नन्दने चिरमयुग्मलोचनः सस्पृहं सुरवधूभिरीक्षितः ॥२७॥

While thus sporting Sapharis moved about Uma's waist and her tongue appeared two-fold in the water. Thereupon they repaired to the garden of Nandana where he performed her decoration with Sachi's favourite Parijata flowers and was seen by Apsaras. 27

इत्यभौममनुभूय शङ्करः पार्थिवं च दयितासखः सुखम् ।
लोहितायति कदाचिदातपे गन्धमादनवनं व्यगाहत ॥२८॥

Thus did enjoy Shankara heavenly and earthly joy in Parvati's company. Afterwards when the sun's rays became very fierce they repaired to the mount Gandhamadna. 28

तत्र काञ्चनशिलातलाश्रयो नेत्रगम्यमवलोक्य भास्करम् ।
दक्षिणेतरभुजव्यपाश्रयां व्याजहार सहधर्मचारिणीम् ॥२९॥

There seated on a golden rock and seeing the Sun, capable of being seen, the Lord said to his wife, reclining on his left arm. 29

पद्मकान्तिमरुणत्रिभागयोः संक्रमय्य तव नेत्रयोरिव ।
संक्षये जगदिव प्रजेश्वरः संहरत्यहरसावहर्पतिः ॥३०॥

"Dear ! look, the Sun, applying the beauty of the lotus to its two extremeties, bright like your eyes, is destroying the day like the lord of subjects destroying the universe at the final dissolution. 30

सीकरव्यतिकरं मरीचिभिर्दूरयत्यवनते विवस्वति ।
इन्द्रचापपरिवेषशून्यतां निर्झरास्तव पितुर्व्रजन्त्यमी ॥३१॥

Behold, the sun declining, the fountains, of your father, deprived of its rays, have been divorced from the rain-bows. 31

दष्टतामरसकेसरस्रजो क्रन्दतोर्विपरिवृत्तकण्ठयोः ।
निघ्नयोः सरसि चक्रवाकयोरल्पमन्तरमनल्पतां गतम् ॥३२॥

Having feasted on the filaments of lotus in the lake, the pair of Chakravkas have left each other's neck and are being painfully separated from each other. 32

स्थानमाह्निकमपास्य दन्तिनः सल्लकीविटपभङ्गवासितम् ।
आविभातचरणाय गृह्णते वारि वारिरुहबद्धषट्पदम् ॥३३॥

Having left their sweet-scented habitations of the day the elephants are going to live in the water abounding in black bees living inside the closed lotuses. 33

पश्य पश्चिमदिगन्तलम्बिना निर्मितं मितकथे विवस्वता ।
लब्धया प्रतिमया सरोऽम्भसां तापनीयमिव सेतुबन्धनम् ॥३४॥

Look, O dear, the sun, by his long reflection in the west, has made a golden bridge in lake. 34

उत्तरन्ति विनिकीर्य पल्वलं गाढपङ्कमतिवाहितातपाः ।
दंष्ट्रिणो वनवराहयूथपा दष्टभङ्गुरबिसाङ्कुरा इव ॥३५॥

Having spent the day in the lake the leaders of the boar-herd are coming out with lily stalks in their tusks. 35

एष वृक्षशिखरे कृतास्पदो जातरूपरसगौरमण्डलम् ।
हीयमानमहरत्ययातपं पीवरोरु पिबतीव बर्हिणः ॥३६॥

See, O thou having pointed breasts, the peacocks, waiting under trees and spreading a circle of white, are as if, drinking the declining sun. 36

पूर्वभागतिमिरप्रवृत्तिभिर्व्यक्तपङ्कमिव जातमेकतः ।
खं हृतातपजलं विवस्वता भाति किंचिदिव शेषवत्सरः ॥३७॥

Darkness appearing in the east, a portion of the sky, the water of which being drunk up by the sun, is looking like a lake full of lotuses almost dried up. 37

आविशद्भिरुटजाङ्गणं मृगैर्मूलसेकसरसैश्च वृक्षकैः ।
आश्रमाः प्रविशदग्र्यधेनवो बिभ्रति श्रियमुदीरिताग्नयः ॥३८॥

Look, O dear, the deer are entering into hermitages; the trees, with their roots well watered, are appearing beautiful with growing leaves. The sacrificial cows are entering into hermitages, and the sacrificial fire of the evening is being lighted up. By these the hermitages have put on a most beautiful appearance. 38

वद्धकोशमपि तिष्ठति क्षणं सावशेषविवरं कुशेशयम् ।
षट्पदाय वसतिं ग्रहीष्यते प्रीतिपूर्वमिव दातुमन्तरम् ॥३९॥

The lotuses out of love have not been closed as yet so that the black-bees may soon occupy their residences. 39

दूरमग्रपरिमेयरश्मिना वारुणी दिगरुणेन भानुना ।
भाति केसरवतेव मण्डिता बन्धुजीवतिलकेन कन्यका ॥४०॥

By the sun of limited rays the western quarter is appearing like a maiden decorated with Bandhujiva flowers. 40

सामभिः सहचराः सहस्रशः स्यन्दनाश्वहृदयंगमस्वनैः ।
भानुमग्निपरिकीर्णतेजसं संस्तुवन्ति किरणोष्मपायिनः ॥४१॥

Reciting the Sama Vedas in a sweet voice thousands of Rishis, living on the sun's rays, are chanting the glories of the sun transfering its own heat to the fire. 41

सोऽयमानतशिरोधरैर्हयैः कर्णचामरविघट्टितेक्षणैः ।
अस्तमेति युगभुग्नकेसरैः संनिधाय दिवसं महोदधौ ॥४२॥

Having placed the day within the great ocean, the lord of the day is setting with his horses, with their manes down. 42

खं प्रसुप्तमिव संस्थिते रवौ तेजसो महत ईदृशी गतिः ।
तत्प्रकाशयति यावदुद्गतं मीलनाय खलु तावतश्च्युतम् ॥४३॥

The setting of the sun illustrates a great truth, *Viz.*, the greater rises a luminous body the more is its depression at the time of the setting. 43

संध्ययाप्यनुगतं रवेर्वपुर्वन्ध्यमस्तशिखरे समर्पितम् ।
येन पूर्वमुदये पुरस्कृता नानुयास्यति कथं तमापदि ॥४४॥

Though the feet of the sun followed the twilight, his heat was deposited in the setting hill for why would not he, whom he had rewarded at the time of rising, follow him in this hour of danger ? 44

रक्तपीतकपिशाः पयोमुचां कोटयः कुटिलकेशि भान्त्यमूः ।
द्रक्ष्यसि त्वमिति संध्ययानया वर्तिकाभिरिव साधु मण्डिताः ॥४५॥

Look, O thou of curling locks, how crimson, yellow and red clouds are looking beautiful. Perhaps the evening has decorated them so that you will see them. 45

सिंहकेसरसटासु भूभृतां पल्लवप्रसविषु द्रुमेषु च ।
पश्य धातुशिखरेषु भानुना संविभक्तमिव सांध्यमातपम् ॥४६॥

Look the mountain is dividing the evening heat amongst the manes of the lions, creeper-producing trees and its summits covered with minerals. 46

अद्रिराजतनये तपस्विनः पापनाम्बुविहिताञ्जलिक्रियाः ।
ब्रह्म गूढमभिसंध्यमादृताः शुद्धये विधिविदो गृणन्त्यमी ॥४७॥

Look, O dear, the ascetics, conversant with rituals, rising up from the earth are making oblations of sacred water, and after performing all the evening rites they are reciting the sweet Vedic mantras. 47

तन्मुहूर्तमनुमन्तुमर्हसि प्रस्तुताय नियमाय मामपि ।
त्वां विनोदनिपुणः सखीजनो वल्गुवादिनि विनोदयिष्यति ॥४८॥

O thou of sweet speech, the time for my evening rites has also come. Permit me therefore to perform them. These thy companions, of the same age with thee, will please you. 48

निर्विभुज्य दशनच्छदं ततो वाचि भर्तुरवधीरणापरा ।
शैलराजतनया समीपगामाललाप विजयामहेतुकम् ॥४९॥

Thereupon showing disregard at the words of her husband by the gesture of her lips Parvati began to converse with Vijaya who was near her. 49

ईश्वरोऽपि दिवसात्ययोचितं मन्त्रपूर्वमनुतस्थिवान्विधिम् ।
पार्वतीमवचनामसूयया प्रत्युपेत्य पुनराह सस्मितम् ॥५०॥

Even the Iswara himself went to perform the evening rites by reciting mantras. Beholding that Parvati did not reply to him out of jealousy-Maheswara again appeared before her and smiling a little said. 50

मुञ्च कोपमनिमित्तकोपने संध्यया प्रणमितोऽस्मि नान्यया ।
किं न वेत्सि सहधर्मचारिणं चक्रवाकसमवृत्तिमात्मनः ॥५१॥

"Useless is thy wrath, O Parvati, cast it off therefore. I have been governed by Sandhya and not by any other female. I enjoy thy company always—the only separation is in the evening for performing Sandhya rites. Our union is like that of the pair of Chakravakas. Do you not know it ? 51

निर्मितेषु पितृषु स्वयम्भुवा या तनुः सुतनु पूर्वमुज्झिता ।
सेयमस्तमुदयं च सेवते तेन मानिनि ममात्र गौरवम् ॥५२॥

O thou of beautiful limbs ! O sensitive lady, the body which was cast off by the sensitive lady, the body, which was cast off by the self sprung after creating the progenitors, is serving the rising and setting. For that reason I attach so much importance to this matter. 52

तामिमां तिमिरवृद्धिपीडितां शैलराजतनयेऽधुना स्थिताम् ।
एकतस्तटतमालमालिनीं पश्य धातुरसनिम्नगामिव ॥५३॥

For that reason like unto the well-fixed earth she is assailed by darkness. Look how she appears beautiful like a river issuing out of molten minerals with forests of Tamala on one of its banks. 53

सांध्यमस्तमितशेषमातपं रक्तलेखमपरा बिभर्ति दिक् ।
साम्परायवसुधासशोणितं मण्डलाग्रमिव तिर्यगुज्झितम् ॥५४॥

With the red circular disc of the sun in the evening rising obliquely the western quarter has assumed crimson hue like a field of battle. 54

यामिनीदिवससन्धिसम्भवे तेजसि व्यवहिते सुमेरुणा ।
एतदन्धतमसं निरङ्कुशं दिक्षु दीर्घनयने विजृम्भते ॥५५॥

O thou of large-eyes, when the light begotten by the union of day and night, will be possessed by Sumeru all the ten quarters will be enveloped by pitch darkne 55

नोर्ध्वमीक्षणगतिर्न चाप्यधो नाभितो न पुरतो न पृष्ठतः ।
लोक एष तिमिरौघवेष्टितो गर्भवास इव वर्तते निशि ॥५६॥

In the night vision proceeds no where, up, down, behind and before. The universe lies in darkness like an embryo in the womb. 56

शुद्धमाविलमवस्थितं चलं वक्रमार्जवगुणान्वितं च यत् ।
सर्वमेव तमसा समीकृतं धिङ्महत्त्वमसतां हृतान्तरम् ॥५७॥

Look O dear, darkness is putting all on the same level, pure or impure, fixed or moveable, straight or curve. The distinction between the good and evil has been done away with. Oh ! fie on darkness. 57

नूनमुन्नमति यज्वनां पतिः शार्वरस्य तमसो निषिद्धये ।
पुण्डरीकमुखि पूर्वदिङ्मुखं कैतकैरिव रजोभिराहतम् ॥५८॥

O thou having a lotus face forsooth the moon is rising for destroying the darkness of the night. Look the quarters appear to have been covered with the filaments of Ketaka flowers. 58

मन्दरान्तरितमूर्तिना निशा लक्ष्यते शशभृता सतारका ।
त्वं मया प्रियसखीसमागता श्रोष्यतेव वचनानि पृष्ठतः ॥५९॥

Hiding himself behind the Mandara mountain the moon is seeing the night full of stars. O dear, you have come to me with your companions. He has appeared behind us as if to hear what conversation passes between us. 59

रुद्धनिगमनमादिनक्षयात्पूर्वदृष्टतनु चन्द्रिकास्मितम् ।
एतदुद्गिरति चन्द्रमण्डलं दिग्रहस्यमिव रात्रिनोदितम् ॥६०॥

The moon-like smiles of the formerly-seen body were kept obscured from view, but urged by the night the quarters are throwing them out like a deep secret. 60

पश्य पक्वफलिनीफलत्विषा बिम्बलाञ्छितवियत्सरोम्भसा ।
विप्रकृष्टविवरं हिमांशुना चक्रवाकमिथुनं विडम्ब्यते ॥६१॥

As if displaying water by means of the rays of the moon like Pryangu flowers, the sky is troubling the pair of Chakravakas. 61

शक्यमोषधिपतेर्नवोदयाः कर्णपूररचनाकृते तव ।
अप्रगल्भयवसूचिकोमलाश्छेत्तुमग्रनखसंपुटैः कराः ॥६२॥

The moon has appeared for furnishing you with ear-ornaments. You can with yours nails, pointed as needles, cut off the new barley stalks. 62

अङ्गुलीभिरिव केशसंचयं संनिगृह्य तिमिरं मरीचिभिः ।
कुड्मलीकृतसरोजलोचनं चुम्बतीव रजनीमुखं शशी ॥६३॥

Holding the darkness like tresses with finger-like rays the moon is kissing the closed lotus like face of the night. 63

पश्य पार्वति नवेन्दुरश्मिभिर्भिन्नसान्द्रतिमिरं नभस्तलम् ।
लक्ष्यते द्विरदभोगदूषितं सप्रसादमिव मानसं सरः ॥६४॥

O Farvati, the rays of the newly risen sun piercing the thick darkness of the sky is looking like the Manasa lake spoiled by the elephants. 64

रक्तभावमपहाय चन्द्रमा जात एष परिशुद्धमण्डलः ।
विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया ॥६५॥

Having cast off his crimson hue the moon assumed a circular form of pure white ; occasional defects of persons, who are by nature pure, are never permanent. 65

उन्नतेषु शशिनः प्रभा स्थिता निम्नसंश्रयपरं निशातमः ।
नूनमात्मसदृशी प्रकल्पिता वेधसा हि गुणदोषयोर्गतिः ॥६६॥

The Moon-light is discernable on the elevated places but the darkness prevails in the lower strata (the valleys and abysms). Brahma, the creator, after examining the merits and blamishes has so ordained that the merits remain above and the blemishes below: 66

चन्द्रपादजनितप्रवृत्तिभिश्चन्द्रकान्तजलबिन्दुभिर्गिरिः ।
मेखलातरुषु निद्रितानमून्बोधयत्यसमये शिखण्डिनः ॥६७॥

By the water trickling from moon gems watered by the rays of the moon the mountains are awaking in proper time the peacocks sleeping on their waist. 67

Verse 66 is translated by us. We do not find Wilson's translation of this verse.

कल्पवृक्षशिखरेषु संप्रति प्रस्फुरद्भिरिव पश्य सुन्दरि ।
हारयष्टिरचनामिवांशुभिः कर्तुमागतकुतूहलः शशी ॥६८॥

O thou of unblemished beauty, spreading his rays on the top of desire-fulfilling trees, the moon is, as if it were, coming to count their gifts. 68

उन्नतावनतभाववत्तया चन्द्रिका सतिमिरा गिरेरियम् ।
भक्तिभिर्बहुविधाभिरर्पिता भाति भूतिरिव मत्तहस्तिनः ॥६९॥

According to the height and depression of the mountain, this moon-light, accompanied with darkness, is appearing like a painting painted on the bodies of the elephants inebriated with the trickling of temporal juice. 69

एतदुच्छ्वसितपीतमैन्दवं वोढुमक्षममिव प्रभारसम् ।
मुक्तषट्पदविरावमञ्जसा भिद्यते कुमुदमानिबन्धनात् ॥७०॥

As if being unable to bear this yellow light of the moon's rays, the lilies, devoid of the humming of black-bees, are unfolding themselves quickly. 70

पश्य कल्पतरुलम्बि शुद्धया ज्योत्स्नया जनितरूपसंशयम् ।
मारुते चलति चण्डिके बलाद् व्यज्यते विपरिवृत्तमंशुकम् ॥७१॥

O Chandi, the wind blowing the cloth, tied to the desire-fulfilling tree, bathed with the pure rays, but shaken by the wind, is appearing as fickle. 71

शक्यमङ्गुलिभिरुत्थितैरधः शाखिनां पतितपुष्पपेशलैः ।
पत्रजर्जरशशिप्रभालवैरेभिरुत्कचयितुं तवालकान् ॥७२॥

With the drops of the lunar rays tender like flowers dropped at the foot of a tree, and sticking on the leaves taken up by fingers, your tresses may be beautifully decorated. 72

एष चारुमुखि योग्यतारया युज्यते तरलबिम्बया शशी ।
साध्वसादुपगतप्रकम्पया कन्ययेव नवदीक्षया वरः ॥७३॥

As the newly married bride, trembling in fear to approach her husband is united with him in proper time so the stars, of feeble light, are being united with the moon. 73

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पाकभिन्नशरकाण्डगौरयोरुल्लसत्प्रकृतिजप्रसादयोः ।
रोहतीव तव गण्डलेखयोश्चन्द्रविम्बनिहिताक्षिण चन्द्रिका ॥७४॥

O thou having eyes in which lunar rays are settled, pure lunar rays are as if coming out from thy cheeks, which are pale white by digestion, mill-white like Shara reeds & delightful Nature. 74

लोहितार्कमणिभाजनार्पितं कल्पवृक्षमधु बिभ्रति स्वयम् ।
त्वामियं स्थितिमतीमुपागता गन्धमादनवनाधिदेवता ॥७५॥

The presiding Goddess of this mount Gandhamadana, has brought for you the honey of celestial tree in a crimson-coloured vessel made of moonstone. 75

आर्द्रकेसरसुगन्धि ते मुखं मत्तरक्तनयनं स्वभावतः ।
अत्र लब्धवसतिर्गुणान्तरं किं विलासिनि मदः करिष्यति ॥७६॥

Your mouth is by nature sweet-scented by raw filaments ; your eyes are by nature dark ; if wine is placed here can it change the natural quality ? 76

मान्यभक्तिरथवा सखीजनः सेव्यतामिदमनङ्गदीपनम् ।
इत्युदारमभिधाय शङ्करस्तामपाययत पानमम्बिकाम् ॥७७॥

Or let your companions, ever respectful and devoted to you, drink this wine which excites sexual desire. Saying these noble words Mahadeva caused Ambika to drink the wine. 77

पार्वती तदुपयोगसम्भवां विक्रियामपि सतां मनोहराम् ।
अप्रतर्क्यविधियोगनिर्मितामाम्रतेव सहकारतां ययौ ॥७८॥

Parvati, under the influence of intoxication, caused by (drinking) wine assumed a sweet and superb appearance just as the mango tree (pregnant with sweet frangrance) becomes *Sahkara* in the Spring season. 78

तत्क्षणं विपरिवर्तितह्रियोर्नश्यतोः शयनमिद्धरागयोः ।
सा बभूव वशवर्त्तिनी द्वयोः शूलिनः सुवदना मदस्य च ॥७९॥

Then with growing desire, devoid of shame and anxious to go to bed, the beautiful-faced Parvati placed herself between wine and Mahadeva. 79

Sloka 78 has been incomplete in the original translation by Wilson and has been re-translated by us.

घूर्णमाननयनं स्खलत्कथं स्वेदबिन्दु मदकारणस्मितम् ।
आननेन न तु तावदीश्वरश्चक्षुषा चिरमुमामुखं पपौ ॥८०॥

Then Iswara began to drink, not by his mouth; but by his eyes, the face of Parvati, furnished with rolling eyes, faltering speech, drops of perspiration and sweet smile in consequence of intoxication. 80

तां विलम्बितपनीयमेखलामुद्वहञ्जघनभारदुर्वहाम् ।
ध्यानसम्भृतविभूतिरीश्वरः प्राविशन्मणिशिलागृहं रहः ॥८१॥

Then carrying Parvati, with hanging golden Mekhala, heavy on account of her heavy waist, Siva entered the room of Manistones covered with ashes, constructed for his meditation. 81

तत्र हंसधवलोत्तरच्छदं जाह्नवीपुलिनचारुदर्शनम् ।
अध्यशेत शयनं प्रियासखः शारदाभ्रमिव रोहिणीपतिः ॥८२॥

As the moon lies down on the autumnal clouds so Siva too, with his dear wife, laid himself down on a bed beautiful like the banks of the Ganges and spread with a cover white like a swan. 82

क्लिष्टकेशमवलुप्तचन्दनं व्यत्ययार्पितनखं समत्सरम् ।
तस्य तच्छिदुरमेखलागुणं पार्वतीरतमभून्न तृप्तये ॥८३॥

There he held sexual intercourse with Parvati, in which her locks were scattered, sandal pastes were dissipated, cuts were made on her person with nails and her waist band was torn. Still Shankara was not satiated with Parvati. 83

केवलं प्रियतमा दयालुना ज्योतिषामवनतासु पंक्तिषु ।
तेन तत्प्रतिगृहीतवक्षसा नेत्रमीलनकुतूहलं कृतम् ॥८४॥

When the luminious bodies began to decline she pressed Mahadeva on her breast and closed her eyes sportively. 84

स व्यबुध्यत बुधस्तवोचितः शातकुम्भकमलाकरैः समम् ।
मूर्छनापरिगृहीतकैशिकैः किन्नरैरुषसि गीतमङ्गलः ॥८५॥

After the termination of the night Kinnaras began to sing benedictory songs by playing Murchana on their respective flutes. Parvati then aroused him and he opened his eyes along with the Sun. 85

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तौ क्षणं शिथिलितोपगूहनौ दंपती चलितमानसोर्मयः ।
पद्मभेदपिशुनाः सिषेविरे गन्धमादनवनान्तमारुताः ॥८६॥

Then they released themselves from each other's embrace. The wind coming from the forest skirt of the mount Gandhamadana, which creates waves in the Manasa lake, began to serve them. 86

ऊरुमूलनखमार्गराजिभिस्तत्क्षणं हृतविलोचनो हरः ।
वाससः प्रशिथिलस्य संयमं कुर्वतीं प्रियतमामवारयत् ॥८७॥

Mahadeva was then marking the marks of nails on Parvati's thighs. She began to draw her loosened cloth but Mahadeva prevented her. 87

स प्रजागरकषायलोचनं गाढदन्तपरिताडिताधरम् ।
आकुलालकमरंस्त रागवान्प्रेक्ष्य भिन्नतिलकं प्रियामुखम् ॥८८॥

Parvati's eye were reddened with nightkeeping; her lips were cut deeply; her paint on the forehead was washed off and her tresses were scattered. Mahadeva lost himself on seeing Parvati's countenance. 88

तेन भिन्नविषमोत्तरच्छदं मध्यपिण्डितविसूत्रमेखलम् ।
निर्मलेऽपि शयनं निशात्यये नोज्झितं चरणरागलाञ्छितम् ॥८९॥

Light set in after the termination of the night. Still Maheshwara could not leave the bed the cover of which was raised somewhere and depressed elsewhere, on which the Mekhala was heaped, and which was tinged with the dye of the foot. 89

स प्रियामुखरसं दिवानिशं हर्षवृद्धिजननं सिषेविषुः ।
दर्शनप्रणयिनामदृश्यतामाजगाम विजयानिवेदनात् ॥९०॥

Shankara began to drink day and night the nectar of his dear's mouth capable of enhancing his delight. When any visitor used to come Vijaya brought the news to him and he received him. 90

समदिवसनिशीथं सङ्गिनस्तत्र शंभोः
शतमगमदृतूनां साग्रमेका निशेव ।

न तु सुरतसुखेभ्यश्छिन्नतृष्णो बभूव
ज्वलन इव समुद्रान्तर्गतस्तज्जलौघैः ॥९१॥

As the fire inside the ocean is not satiated with drinking its water so Shambhu, enjoying in the company of Parvati spent a hundred seasons like one night. Still his desire for sexual enjoyment was not satiated. 91

—:o:—

नवमः सर्गः

CANTO IX

तथाविधेऽनङ्गरसप्रसङ्गे मुखारविन्दे मधुपः प्रियायाः ।
संभोगवेश्म प्रविशन्तमन्तर्ददर्श पारावतमेकमीशः ॥ १ ॥

Once while entering the house of pleasure, Shankara, the black-bee of the lotus face of his dear consort and ever engaged in conversation of love, saw a pigeon speaking on love. 1

सुकान्तकान्तामणितानुकारं कूजन्तमाघूर्णितरक्तनेत्रम् ।
प्रस्फारितोन्नम्रविनम्रकण्ठं मुहुर्मुहुर्न्यञ्चितचारुपुच्छम् ॥ २ ॥

That pigeon was swelling his throat and rolling his red eyes and moving his tail. His wings were set disorderly and he was showing signs of joy caused by inward lust. 2

विश्रृङ्खलं पक्षतियुग्ममीषद्दधानमानन्दगतिं मदेन ।
शुभ्रांशुवर्णं जटिलाग्रपादमितस्ततो मण्डलकैश्चरन्तम् ॥ ३ ॥

His fore feet were covered with small feathers and white. He was moving about in circles. 3

रतिद्वितीयेन मनोभवेन ह्रदात्सुधायाः प्रविगाह्यमानात् ।
तं वीक्ष्य फेनस्य चयं नवोत्थमिवाभ्यनन्दत्क्षणमिन्दुमौलिः ॥ ४ ॥

Beholding that peacock coming out like a messenger of foam from the lake of nectar where Rati and Manmatha

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were sporting the moon-crested Siva experienced delight for a short time. 4

तस्याकृतिं कामपि वीक्ष्य दिव्यामन्तर्भवच्छद्मविहंगमग्निम् ।
विचिन्तयन्संविविदे स देवो भ्रूभङ्गभीमश्च रुषा बभूव ॥ ५ ॥

Beholding that beautiful celestial pigeon and understanding that he was Agni under the guise of a bird, he, in anger, with his eye-brows contracted, appeared dreadful. 5

स्वरूपमास्थाय ततो हुताशस्त्रसन्चलत्कम्पकृताञ्जलिः सन् ।
प्रवेपमानो नितरां स्मरारिमिदं वचो व्यक्तमथाभ्युवाच ॥ ६ ॥

Thereupon trembling in fear the fire, with clasped hands, said to the destroyer of Cupid. 6

असि त्वमेको जगतामधीशः स्वर्गौकसां त्वं विपदो निहंसि ।
ततः सुरेन्द्रप्रमुखाः प्रभो त्वामुपासते दैत्यवरैर्विधूताः ॥ ७ ॥

"O lord, thou art the only lord of the universe, and dost destroy the dangers of the dwellers of heaven. O lord of asceticism, assailed by the Daityas, Indra and other deities are adoring thee. 7

त्वया प्रियाप्रेमवशंवदेन शतं व्यतीये सुरतादृतूनाम् ।
रहःस्थितेन त्वदवीक्षणार्तो दैन्यं परं प्राप सुरैः सुरेन्द्रः ॥ ८ ॥

Enjoying thy dear wife's love thou hast spent a hundred seasons. Thou art living in a solitary place. And therefore not being able to see thee the celestials and their lord have been overpowered with misfortune. 8

त्वदीयसेवावसरप्रतीक्षैरभ्यर्थितः शक्रमुखैः सुरैस्त्वाम् ।
उपागतोऽन्वेष्टुमहं विहंगरूपेण विद्वन्समयोचितेन ॥ ९ ॥

O thou Omniscient ! Solicited by the Devas, waiting for an opportunity to serve thee, I, assuming the form of a bird have come here in search of thee. 9

इति प्रभो चेतसि संप्रधार्य तन्नोऽपराधं भगवन् क्षमस्व ।
पराभिभूता वद किं क्षमन्ते कालातिपातं शरणार्थिनोऽमी ॥१०॥

Thus, O lord, thinking all this in thy mind, do thou pardon us. All the celestials seek rufuge with thee. We have been defeated by our enemies and cannot bear any more delay. 10

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प्रभो प्रसीदाशु सृजात्मपुत्रं यं प्राप्य सेनान्यमसौ सुरेन्द्रः ।
स्वर्लोकलक्ष्मीप्रभुतामवाप्य जगत्त्रयं पाति तव प्रसादात् ।।११।।

O lord, be propitiated and procreate a son. Making him his General, the king of gods may regain the prosperity of heaven and govern the three worlds by thy favour." 11

स शङ्करस्तामिति जातवेदो विज्ञापनामर्थवतीं निशम्य ।
अभूत्प्रसन्नः परितोषयन्ति गीर्भिर्गिरीशा रुचिराभिरीशम् ।।१२।।

Hearing that sensible prayer of fire Shankara was pleased and the dwellers of mountains propitiated him with many panegyric verses. 12

प्रसन्नचेता मदनान्तकारः स तारकारेर्जयिनो भवाय ।
शक्रस्य सेनाधिपतेर्जयाय व्यचिन्तयच्चेतसि भावि किञ्चित् ।।१३।।

Shankara, the destroyer of Madana, ever pleased at heart began to think of creating the destroyer of Taraka and success of Indra's General. 13

युगान्तकालाग्निमिवासह्यं परिच्युतं मन्मथरङ्गभङ्गात् ।
रतान्तरेतः स हिरण्यरेतस्यथोर्ध्वरेतास्तदमोघमाधात् ।।१४।।

Then the sexual intercourse of Mahadeva, who could control the discharge of seminal fluid, being obstructed, he began to discharge the same fluid unbearable like the firm of dissolution. He threw it into fire of golden semen. 14

अथोष्णवाष्पानिलदूषितान्तं विशुद्धमादर्शमिवात्मदेहम् ।
वभार भूम्ना सहसा पुरारिरेतः परिक्षेपकुवर्णमग्निः ।।१५।।

The unbearable semen of the destroyer of Smara being thrown into him the mirror-like, pure body of fire, all on a sudden spoiled by steam and air, assumed a disfigured hue. 15

त्वं सर्वभक्षो भव भीमकर्मा कुष्ठाभिभूतोऽनल धूमगर्भः ।
इत्थं शशापाद्रिसुता हुताशं रुष्टा रतानन्दसुखस्य भङ्गात् ।।१६।।

The pleasure of her sexual intercourse being obstructed the daughter of the mountain imprecated angrily a terrible curse. on fire. "Highly wicked is your action. Therefore you will eat every thing, be visited by leprosy and other diseases and there will be smoke in your womb." 16

दक्षस्य शापेन शशी क्षयीव प्लुष्टो हिमेनेव सरोजकोशः ।
वहन्विरूपं वपुरुग्ररेतश्चयेन वह्निः किल निर्जगाम ॥१७॥

Like the moon visited by consumption on account of Daksha's imprecation, like a lotus petal disfigured by frost the fire, assuming a disfigured body, departed. 17

स पावकालोकरुषा विलक्षां स्मरत्रपास्मेरविनम्रवक्त्राम् ।
विनोदयामास गिरीन्द्रपुत्रीं शृङ्गारगर्भैर्मधुरैर्वचोभिः ॥१८॥

Beholding fire in that plight Maheshwara, with various sweet words relating to the art of sexual intercourse, began to enliven the mind of the daughter of the mountain, who was smiling a little out of shame and whose mind was humbled. 18

हरो विकर्णं घनघर्मतोयैर्नेत्राञ्जनाङ्कं हृदयप्रियायाः ।
द्वितीयकौपीनचलाञ्चलेनाहरन्मुखेन्दोरकलङ्किनोऽस्याः ॥१९॥

With the corner of his cloth Mahadeva rubbed the mark of collyrium extended by the incessant drops of his dear wife. 19

मन्देन स्विन्नाङ्गुलिना करेण कम्पेन तस्या वदनारविन्दात् ।
परामृशन्घर्मजलं जहार हरः सहेलं व्यजनानिलेन ॥२०॥

With his trembling hand, with fingers perspiring he gently rubbed the perspiration of the lotus-like countenance of Parvati and fanning her he soon made her comfortable. 20

रतिश्लथं तत्कबरीकलापमंसावसक्तं विगलत्प्रसूनम् ।
स पारिजातोद्भवपुष्पमय्या स्रजा बबन्धामृतमूर्तिमौलिः ॥२१॥

The moon-crested Siva tied with garlands of Parijata flowers the tresses of Parvati unloosened and fallen on her with flowers dropping on account of her enjoying with him. 21

कपोलपाल्यां मृगनाभिचित्रपत्रावलीमिन्दुमुखः सुमुख्याः ।
स्मरस्य सिद्धस्य जगद्विमोहमन्त्राक्षरश्रेणिमिवोल्लिलेख ॥२२॥

The moon-faced destroyer of Smara painted Parvati's palm with musk as if writing the world enchanting letters of Smara there. 22

रथस्य कर्णाविभि तन्मुखस्य ताटङ्कचक्रद्वितयं न्यधात्सः ।
जगज्जिगीषुर्विषमेपुरेष ध्रुवं यमारोहति पुष्पचापः ॥२३॥

There-upon Mahadeva put *Tathanka* on her which became, as it were, the wheels of the car of the flower-bannered Kama desirous of conquering the world, by which he would get on his car, her face, and conquer the world. 23

तस्याः स कण्ठे पिहितस्तनाग्रां न्यधत्त मुक्ताफलहारवल्लीम् ।
या प्राप मेरुद्वितयस्य मूर्ध्नि स्थितस्य गङ्गौघयुगस्य लक्ष्मीम् ।।२४।।

He put a necklace of peatals around her neck spreading no her breasts. It looked like two streams of the Ganges on the summit of the mount Sumeru. 24

नखव्रणश्रेणिवरे ववन्ध नितम्वविम्वे रशनाकलापम् ।
चलस्वचेतोमृगबन्धनाय मनोभुवः पाशमिव स्मरारिः ।।२५।।

The destroyer of Smara decorated, with Rasana garlands, the waist of Parvati bearing in rows marks of nails. It appeared like the noose of Manmatha for binding his deer-like mind. 25

भालेक्षणाग्नौ स्वयमञ्जनं स भंक्त्वा दृशोः साधु निवेश्य तस्याः ।
नवोत्पलाक्ष्याः पुलकोपगूढे कण्ठे विनोदेऽङ्गुलिमुज्जघर्ष ।।२६।।

Making collyrium in the fire on his fore-head he put it into her eyes like two new lotuses. Embraced by her in delight he rubbed his finger on his own blue throat. 26

अलक्तकं पादसरोरुहाग्रे सरोरुहाक्ष्याः किल संनिवेश्य ।
स्वमौलिगङ्गासलिलेन हस्तारुणत्वमक्षालयदिन्दुचूडः ।।२७।।

Shankara put red dye on the tip of the lotuseyed goddess and then washed off his hand with the water of the Ganges on his head. 27

भस्मानुलिप्ते वपुषि स्वकीये सहेलमादर्शतलं विसृज्य ।
नेपथ्यलक्ष्म्याः परिभावनार्थमदर्शयज्जीवितवल्लभां सः ।।२८।।

Then rubbing the mirror against his own body covered with ashes and cleansing it thereby he held it before his wife, dear as his life, so that she might mark the beauty of decoration. 28

प्रियेण दत्ते मणिदर्पणे सा संभोगचिह्नं स्ववपुर्विभाव्य ।
त्रपावती तत्र घनानुरागं रोमाञ्चदम्भेन वहिर्बभार ।।२९।।

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Seeing the marks of sexual inter-course on her own body reflected in the mirror held up by her dear husband she felt herself abashed. Her deep attachment manifested itself in the shape of the stirring of hairs. 29

नेपथ्यलक्ष्मीं दयितोपक्लृप्तां सस्मेरमादर्शतले विलोक्य ।
अमंस्त सौभाग्यवतीषु धुर्यामात्मानमुद्धतविलक्षभावा ॥३०॥

Casting off shame and looking in the mirror with a little smile at the decoration made by her husband Parvati considered herself the foremost of all lucky-women. 30

अन्तः प्रविश्यावसरेऽथ तत्र स्निग्धे वयस्ये विजया जया च ।
सुसंपदोपाचरतां कलानामङ्के स्थितां तां शशिखण्डमौलेः ॥३१॥

In the meantime, her beloved companions Jaya and Vijaya intervening began to serve Parvati lying at a distance from the moon-crested Siva. 31

व्यधुर्बहिर्मङ्गलगानमुच्चैर्वैतालिकाश्चित्रचरित्रचारु ।
जगुश्च गन्धर्वगणाः सशङ्खस्वनं प्रमोदाय पिनाकपाणेः ॥३२॥

When the Vaitalikas began to sing auspicious songs outside on the beautifully painted altar for pleasing the trident-handed deity, the Gandharvas began to sing in accompaniment with the blowing of conches. 32

ततः स्वसेवावसरे सुराणां गणाँस्तदालोकनतत्पराणाम् ।
द्वारि प्रविश्य प्रणतोऽथ नन्दी निवेदयामास कृताञ्जलिः सन् ॥३३॥

Then at the time proper for the deities to look upon Mahadeva Nandi came there and bowing with folded hands communicated to him their desire for service. 33

महेश्वरो मानसराजहंसीं करे दधानस्तनयां हिमाद्रेः ।
संभोगलीलालयतः सहेलं हरो बहिस्तानभि निर्जगाम ॥३४॥

Holding the daughter of the mountain by the hand, after sexual intercourse and moving slowly like swans in the lake of Manasa Siva set out towards the celestials. 34

क्रमान्महेन्द्रप्रमुखाः प्रणेमुः शिरोनिबद्धाञ्जलयो महेशम् ।
प्रालेयशैलाधिपतेस्तनूजां देवीं च लोकत्रयमातरं ते ॥३५॥

Thereupon Indra and other Gods, in order, came and bowed, by placing their hands on their heads, unto Maheswara and the Himalaya's daughter Uma, the mother of the three worlds. 35

यथागतं तान्विबुधान्विसृज्य प्रसाद्य मानक्रियया प्रतस्थे ।
स नन्दिना दत्तभुजोऽधिरुह्य वृषं वृषाङ्कः सह शैलपुत्र्या ॥३६॥

Having welcomed and dismissed the Gods the bull-signed deity, leaning on Nandi's arms, got upon his bull and went away with Parvati. 36

मनोतिवेगेन ककुद्मता स प्रतिष्ठमानो गगनाध्वनोऽन्तः ।
वैमानिकैः साञ्जलिभिर्ववन्दे विहारहेलागतिभिर्गिरीशः ॥३७॥

When Lord Shiva (with his consort) was paasing through the aerial path riding on his bull (Nandi) that went with speed faster than the speed of mind, the gods who were also moving on, on their respective æro-planes paid homage to the Lord with their folded hands. 37

स्वर्वाहिनीवारिविहारचारी रतान्तनारीश्रमशान्तिकारी ।
तौ पारिजातप्रसवप्रसङ्गो मरुत्सिषेवे गिरिजागिरीशौ ॥३८॥

Then going by the ethereal way on his bull, quick-coursing like the mind he began to enjoy the breeze accompanied with the smell of Parijata flowers grown on the mountain. 38

पिनाकिनापि स्फटिकाचलेन्द्रः कैलाशनामा कलिताम्बरांशः ।
धृतार्धसोमोऽद्भुतभोगिभोगो विभूतिधारी स्व इव प्रपेदे ॥३९॥

Thereupon the trident-handed Siva arrived at the crystal mountain Kailasha, touching the sky, holding cresent and containing serpents and riches. 39

विलोक्य यत्र स्फटिकस्य भित्तौ सिद्धाङ्गनाः स्वं प्रतिबिम्बमारात् ।
भ्रान्त्या परस्या विमुखीभवन्ति प्रियेषु मानग्रहिला नमत्सु ॥४०॥

Their husbands bowing to them, the sensitive Siddha damsels, seeing their reflection on the crystal, look towards others by mistake. 40

Verse 37 is translated by us. We do not find Wilson's translation of this verse.

सुबिम्बितस्य स्फटिकांशुगुप्तेश्चन्द्रस्य चिह्नप्रकरः करोति ।
गौर्यार्पितस्येव रसेन यत्र कस्तूरिकायाः शकलस्य लीलाम् ॥४१॥

The marks of the moon reflected on the crystal and beautified by its lustre, display beauty at musk-deer set to play by Gouri. 41

यदीयभित्तौ प्रतिबिम्बताङ्गमात्मानमालोक्य रुषा करीन्द्राः ।
मत्तान्यकुम्भिभ्रमतोऽतिभीमदन्ताभिघातव्यसनं वहन्ति ॥४२॥

Seeing the reflection of their own forms on the crystal and mistaking them for other elephants, the chiefs of the herds strike them fiercely with their tusks and move about with wounds on their faces and tusks. 42

निशासु यत्र प्रतिबिम्बितानि ताराकुलानि स्फटिकालयेषु ।
दृष्ट्वा रतान्तच्युततारहारमुक्ताभ्रमं बिभ्रति सिद्धवध्वः ॥४३॥

Seeing the reflection of stars in night on crystal palaces the Siddha damsels are about to catch them mistaking them for pearls dropped at the time of sexual intercourse. 43

नभश्चरीमण्डनदर्पणश्रीः सुधानिधिर्मूर्धनि यस्य तिष्ठन् ।
अनार्यचूडामणितामुपैति शैलाधिनाथस्य शिवालयस्य ॥४४॥

The sky-ranging, mirror-like moon is ranging on the summit as the abode of Siva and the price-less crest gem of the mountain chief. 44

समीयिवांसो रहसि स्मरार्ता रिरंसवो यत्र सुराः प्रियाभिः ।
एकाकिनोऽपि प्रतिबिम्बभाजो विभान्ति भूयोभिरिवान्विताः स्वैः ॥४५॥

The celestials, assailed by Cupid, meeting their loves in secret, display their forms as many, although one, on being reflected on the crystal. 45

देवोऽपि गौर्या सह चन्द्रमौलिर्यदृच्छया स्फ़ाटिकशैलशृङ्गे ।
शृङ्गारचेष्टाभिरनारताभिर्मनोहराभिर्व्यहरच्चिराय ॥४६॥

On the summit of the crystal mountain the moon-crested Siva spent many days, in sportive amusement in Gouri's company. 46

देवस्य तस्य स्मरसूदनस्य हस्तं समालिङ्ग्य सुविभ्रमश्रीः ।
सा नन्दिना वेत्रभृतोपदिष्टमार्गा पुरोगेण कलं चचाल ॥४७॥

Holding the hand of the destroyer of Smara, the charmingly sportive Gouri went in ways making a beautiful sound, instructed by Nandi preceding with a cane in hand. 47

चलच्छिखाग्रो विकटाङ्गभङ्ग: सुदन्तुर: शुक्लसुतीक्ष्णतुण्ड: ।
भ्रुवोपदिष्ट: स तु शंकरेण तस्या विनोदाय ननर्त भृङ्गी ॥४८॥

Hinted by Mahadeva by the contraction of his eye-brows Bhringi began to dance, by moving his horns and making various hideous gestures, for pleasing Parvati. 48

कण्ठस्थलीलोलकपालमाला दंष्ट्राकरालाननमभ्यनृत्यत् ।
प्रीतेन तेन प्रभुणा नियुक्ता काली कलत्रस्य मुदे प्रियस्य ॥ ४९ ॥

Commanded by his own lord, the Maheshawara, Kali, in delight for pleasing Siva's consort, began to dance shaking the garlands of suklls around his neck and making various gestures with his hineous teeth. 49

भयङ्करौ तौ विकटं नदन्तौ विलोक्य बाला भयविह्वलाङ्गी ।
सरागमुत्सङ्गमनङ्गशत्रोर्गाढ प्रसह्य स्वयमालिलिङ्ग ॥५०॥

When Bhringi and Kali thus danced hideously, the damsel, stricken with fear and losing all control over her limbs, sat on Mahadeva's lap and embraced him fiercely. 50

उत्तुङ्गपीनस्तनपिण्डपीडं ससंभ्रमं तत्परिरम्भमीश: ।
प्रपद्य सद्य: पुलकोपगूढ: स्मरेण रूढप्रदो ममाद ॥ ५१ ॥

When Parvati, with her rising breasts, pressed him in embrace, Maheshwara was filled with unknown delight and worked up with desire. 51

इति गिरितनुजाविलासलीला-
विविधविभङ्गिभिरेष तोषित: सन् ।
अमृतकरशिरोमणिर्गिरीन्द्रे
कृतवसतिर्वशिभिर्गणैर्ननन्द ॥ ५२ ॥

Thus pleased by the daughter of the mountain by various means the moon-crested Siva lived happily on the mount Kailasa with his own followers. 52

दशमः सर्गः

CANTO X

आससाद सुनासीरं सदसि त्रिदशैः सह ।
एष त्रैयम्बकं तीव्रं वहन्वह्निर्महन्महः ॥ १ ॥

Thereupon carrying that fierce and great energy of Maheshwara the fire arrived at the court of the king of celestials encircled by the gods. 1

सहस्रेण दृशामीशः कुत्सिताङ्गं च सादरम् ।
दुर्दर्शनं ददर्शाग्निं धूम्रधूमितमण्डलम् ॥ २ ॥

Then Indra, the king of gods, looked respectfully with his thousand eyes at the fire, incapable of being seen, with a smoke.coloured burning circle. 2

दृष्ट्वा तथाविधं वह्निमिन्द्रः क्षुब्धेन चेतसा ।
व्यचिन्तयच्चिरं किञ्चित्कन्दर्पद्वेषिरोषजम् ॥ ३ ॥

Seeing Agni in that plight Indra thought for a long time that he might have caused anger to the enemy of Kandarpa. Seeing Agni, water came out of the mouths of the gods. They looked at him every moment. 3

स विलक्ष्यमुखैर्देवैर्वीक्ष्यमाणः क्षणं क्षणम् ।
उपाविशत्सुरेन्द्रेणादिष्टं सादरमासनम् ॥ ४ ॥

Then with the welcome order of the king of the gods he took his seat. Accosted by the king of gods, saying. 4.

हव्यवाह त्वयासादि दुर्दशेयं दशा कुतः ।
इति पृष्टः सुरेन्द्रेण स निश्वस्य वचोऽवदत् ॥ ५ ॥

"O Carrier of sacrificial offerings, how have you come by this highly distressful condition ?" He sighing heavily replied. 5

अनतिक्रमणीयात्तं शासनात्सुरनायक ।
पारावतं वपुः प्राप्य वेपमानोऽतिसाध्वसात् ॥ ६ ॥

अभिगौरि रतासक्तं जगामाहं महेश्वरम् ।
कालस्येव स्मरारातेः स्वं रूपमहमासदम् ॥ ७ ॥

"O King of gods, by thy command, which cannot be transgressed I assuming the form of a pigeon and trembling, went to Maheshwara, engaged in sexual enjoyment with Gouri. Greatly in fear, I presented my real form before the enemy of Smara. 6-7

दृष्ट्वा छद्मविहङ्गं मां सुज्ञो विज्ञाय जम्भभित् ।
ज्वलज्ज्वालानले होतुं कोपनो माममन्यत ॥ ८ ॥

Knowing me under the false guise of a bird the omniscient Purusha, in great anger, thought of making a Homa with the fire burning on his fore-head. 8

वचोभिर्मधुरैः सार्थैर्विनम्रेण मया स्तुतः ।
प्रीतिमानभवद्देवः स्तोत्रं कस्य न तुष्टये ॥ ९ ॥

With great humility and pregnant words I eulogised him. He was pleased and propitiated with me. For, who is not pleased when he is lauded ? 9

शरण्यः सकलत्राता मामत्रायत शंकरः ।
क्रोधाग्नेर्ज्वलतो ग्रासात् त्रासतो दुर्निवारतः ॥१०॥

Shankara, the Saviour of the refugees, saved me from the great fear of being devoured by the fire of anger. 10

परिहृत्य परीरम्भरभसं दुहितुर्गिरेः ।
कामकेलिरसोत्सेकाद्व्रीडया विरराम सः ॥११॥

Then renouncing the embrace of the daughter of mountain in shame he desisted from the enjoyments of sexual-intercourse. Immediately the mother of the universe, angered for the obstruction of her sexual pleasure, imprecated a curse on me. 11

रङ्गभङ्गच्युतं रेतस्तदामोघं सुदुर्वहम् ।
त्रिजगद्दाहकं सद्यो मद्विग्रहमधि न्यधात् ॥१२॥

Being impeded in the enjoyment of sexual intercourse the infallible and unberable semen of the lord penetrated in the body of the Fire-god. 12

Verse 12 is translated by us. We do not find Wilson's translation of this verse.

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दुर्विषह्येण तेनाहं तेजसा दहनात्मना ।
निर्दग्धमात्मनो देहं दुर्वहं वोढुमक्षमः ॥१३॥

Being consumed by the energy thereof I could not bear the unbearable weight of the body. 13

रौद्रेण दह्यमानस्य महसातिमहीयसा ।
मम प्राणपरित्राणप्रगुणो भव वासव ॥१४॥

I am being consumed by that great and terrific energy. O Vasava, save my life and do me a good office." 14

इति श्रुत्वा वचो वह्नेः परितापोपशान्तये ।
हेतुं विचिन्तयामास मनसा विबुधेश्वरः ॥१५॥

Hearing those piteous words of Agni the king of gods was greatly sorry at heart and began to think of measures to avert the present evil. 15

तेजोदग्धानि गात्राणि पाणिनास्य परामृशन् ।
किंचित्कृपीटयोनिं तं दिवस्पतिरभाषत ॥१६॥

Then touching the body, of the Fire consumed by energy, with his fingers the lord of immortals said :— 16

प्रीतः स्वाहास्वधाहन्तकारैः प्रीणयसे स्वयम् ।
देवान्पितॄन्मनुष्यांस्त्वमेकस्तेषां मुखं यतः ॥१७॥

'O Carrier of Havya, you yourself are a deity and the mouth of the Pitris and men. You please them with Swaha, Swadha & Vashatkar. 17

त्वयि जुह्वति होतारो हवींषि ध्वस्तकल्मषाः ।
भुञ्जन्ति स्वर्गमेकस्त्वं स्वर्गप्राप्तौ हि कारणम् ॥१८॥

Offering clarified butter to you the sacrificers, freed from inss, enjoy eternal heaven; thus you are the causeof carrying them to heaven. 18

हवींषि मन्त्रपूतानि हुताश त्वयि जुह्वतः ।
तपस्विनस्तपःसिद्धिं यान्ति त्वं तपसां प्रभुः ॥१९॥

O Hutashana, offering Havi, sanctified with mantras to you, the ascetics attain Siddhi. Forsooth, you are the lord of asceticism. 19

निधत्से हुतमर्काय स पर्जन्योऽभिवर्षति ।
ततोऽन्नानि प्रजास्तेभ्यस्तेनासि जगतः पिता ॥२०॥

You carry many articles to the sun. They, converted into clouds, pour down rain which creates food stuff. Therefore you are protector of the world. 20

अन्तश्चरोऽसि भूतानां तानि त्वत्तो भवन्ति च ।
ततो जीवितभूतस्त्वं जगतः प्राणदोऽसि च ॥२१॥

You range the heart of the elements. They gain strength by you, they acquire longevity through you and therefore you give vitality to the world. 21

जगतः सकलस्यास्य त्वमेकोऽस्युपकारकृत् ।
कार्योपपादने तत्र त्वत्तोऽन्यः कः प्रगल्भते ॥२२॥

You alone are the benefitter of the entire world. Who else except you could betake to such a ponderous task ? 22

अमीषां सुरसङ्घानां त्वमेकोऽर्थसमर्थने ।
विपत्तिरपि संश्लाघ्योपकारव्रतिनोऽनल ॥२३॥

For benefitting this celestial host you have been visited by this calamity. This danger is an object of pride to you since that wicked demon is injuring our cause. 23

देवी भागीरथी पूर्वं भक्त्यास्माभिः प्रतोषिता ।
निमज्जतस्तवोदीर्णं तापं निर्वापयिष्यति ॥२४॥

The goddess Bhagirathi has been pleased with our devotion. If you plunge your body into her water this your burning pain will be removed. 24

गङ्गां तद्गच्छ मा कार्षीर्विलम्बं हव्यवाहन ।
कार्येष्ववश्यकार्येषु सिद्धये क्षिप्रकारिता ॥२५॥

O carrier of havya, be not depressed. Go to the Ganges. Speediness conduces to the success of necessary actions. 25

Verse 22 is translated by us. We do not find Wilson's translation of this verse.

शम्भोरम्भोमयी मूर्तिः सैव देवी सुरापगा ।
त्वत्तः स्मरद्विषो वीजं दुर्धरं धारयिष्यति ॥२६॥

That celestial stream is the watery form of Shambhu. She will transfer from you to herself the unbearable energy of Shambhu". 26

इत्युदीर्य सुनासीरो विरराम स चानलः ।
तद्विसृष्टस्तमापृच्छ्य प्रतस्थे स्वर्धुनीमभि ॥२७॥

Saying it the king of gods stopped. Taking leave from him the Fire proceeded to the celestial stream. 27

हिरण्यरेतसा तेन देवी स्वर्गतरङ्गिणी ।
तीर्णाध्वना प्रपेदे सा निःशेषक्लेशनाशिनी ॥२८॥

After going a little distance he reached the goddess Ganga, destroying the mass of sins. 28

स्वर्गारोहणनिःश्रेणिर्मोक्षमार्गाधिदेवता ।
उदारदुरितोद्गारहारिणी दुर्गतारिणी ॥२९॥

That celestial stream, like unto the stairs of heaven, is the presiding goddess of the celestial road. She destroys sins and saves rhe creatures from dangers. 29

महेश्वरजटाजूटवासिनी पापनाशिनी ।
सरागान्वयनिर्वाणकारिणी धर्मधारिणी ॥३०॥

Virtue is stationed in the Ganges only, living in the matted locks of Mahesha, destructive of sins, and conferring emancipation to the race of Sagara. 30

विष्णुपादोदकोद्भूता ब्रह्मलोकादुपागता ।
त्रिभिः स्रोतोभिरश्रान्तं पुनाना भुवनत्रयम् ॥३१॥

She has sprung from the lotus-foot of Vishnu and descended from the region of Brahma. With three streams she is continually purifying the three worlds. 31

जातवेदसमायान्तमूर्मिहस्तैः समुत्थितैः ।
आजुहावार्थसिद्ध्यै तं सुप्रसादधरेव सा ॥३२॥

Beholding Agni, from a distance, to approach, the ever delighted Surudhani with rising waves for her hands welcomed him for the accomplishment of his work. 32

संमिलद्भिर्मरालैः सा कलं कूजद्भिरुन्मदैः ।
ददे श्रेयांसि दुःखानि निहन्मीति तमभ्मधात् ॥३३॥

Swans swimming in her waters were emitting sweet notes. As if in those words she spoke to fire,"I will remove your pain and do you good." 33

कल्लोलैरुद्गतैरर्वाचीनं तटमभिद्रुतैः ।
प्रीतेव तमभीयाय स्वर्धुनीं जातवेदसम् ॥३४॥

With her heaving roars rising towards the bank the celestial Ganga went in advance to receive Agni. 34

अथाभ्युपेतस्तापार्तो निमनज्जानलः किल ।
विपदा परिभूताः किं व्यवस्यन्ति विलम्बितुम् ॥३५॥

Thereupon stricken with burning pain Agni speedily plunged himself into the water of Bhagirathi. Do the persons, overpowered by dangers, delay in averting them ? 35

गङ्गावारिणि कल्याणकारिणि श्रमहारिणि ।
स मग्नो निर्वृतिं प्राप पुण्यभारिणि तारिणि ॥३६॥

Plunging, purifying, virtue-giving Ganga ever doing good, Agni was pacified. 36

तत्र महेश्वरं धाम संचक्राम हविर्भुजः ।
गङ्गायामुत्तरंगायामन्तस्तापविपद्धति ॥३७॥

The Hutashana transferred to the water of Ganga the energy of Maheswara, the cause of his internal burning sensation. 37

कृशानुरेतसो रेतस्यादृते सरिता तया ।
निश्चक्राम ततः सौख्यं हव्यवाहो वहन्वहु ॥३८॥

When Ganges betook to herself the energy of Lord Shiva, Agni who was thus relieved of the burden, came out of the water, much pleased. 38

सुधासारैरिवाम्भोभिरभिषिक्तो हुताशनः ।
यथागतं जगामाथ परां निर्वृतिमादधत् ॥३९॥

Verse 38 is translated by us. We do not find Wilson's translation of this verse.

Bathed in that sacred water like unto nectarine streams the fire- god, highly pleased, departed for his own quarter. 39

सा सुदुर्विषहं गङ्गा धाम कामजितो महत् ।
आदधाना परीतापमवाप व्योमवाहिनी ॥४०॥

Bearing the unbearable seminal fluid of the destroyer of Smara, the etherial and sin-destroying Ganga began to suffer terribly. 40

बहिरार्ता युगान्ताग्नेस्तप्तानीव शिखाशतैः ।
हित्वोष्णानि जलान्यस्या निर्जग्मुर्जलजन्तवः ॥४१॥

Assailed by thousands of scintillations of the fire of dissolution the acquatic animals, leaving that hot water, went elsewhere. 41

तेजसा तेन रौद्रेण तप्तानि सलिलान्यपि ।
समुदञ्चन्ति चण्डानि दुर्धराणि बभार सा ॥४२॥

By Rudra's energy the water of the Ganges became highly heated and swollen. With great difficulty she bore it. 42

जगच्चक्षुषि चण्डांशौ किंचिदभ्युदयोन्मुखे ।
जग्मुः षट्कृत्तिका माघे मासि स्नातुं सुरापगाम् ॥४३॥

When the hot rays, the eyes of the world as it were, about to rise in the month of Magha, the six Kirtikas came to the Ganges for bathing. 43

शुभ्रैरभ्रंकषैरूर्मिशतैः स्वर्गनिवासिनाम् ।
कथयन्तीमिवालोकावगाहाचमनादिकम् ॥४४॥

Bathing in her thousands of white and sky-touching waves and performing their ablutions there the pious men attain heaven. She was, as if, declaring this. 44

सुस्नातानां मुनीन्द्राणां वलिकर्मोचितैरलम् ।
वहिः पुष्पोत्करैः कीर्णतीरां दूर्वाक्षतान्वितैः ॥४५॥

Strewn with Durva grass, Akshata and flowers, intended for the offerings of the adorations of well-bathed Munis, her banks assumed great beauty. 45

ब्रह्मध्यानपरैर्योगपरैर्ब्रह्मासनस्थितैः ।
योगनिद्रागतैर्योगपट्टबन्धैरुपाश्रिताम् ॥४६॥

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On her banks were seated yogis in Padma postures, engaged in meditation of Brahma, fallen into yoga sleep and having serpents tied around their persons. 46

पादांगुष्ठाग्रभूमिस्थैः सूर्यसंबद्धदृष्टिभिः ।
ब्रह्मर्षिभिः परं ब्रह्म गृणद्भिरुपसेविताम् ॥४७॥

In some places of her banks, the Rishis, standing on their toes and looking towards the solar disc, were engaged in the meditation of Brahma. 47

अथ दिव्यां नदीं देवीमभ्यनन्दन्विलोक्य ताः ।
कं नाभिनन्दयत्येषा दृष्टा पीयूषवाहिनी ॥४८॥

Beholding the sacred streams of Ganga the six Kirtikas were highly pleased. What person is there to whose delight this river of nectarine streams does not conduce ? 48

चन्द्रचूडामणिर्देवो यामुद्वहति मूर्धनि ।
यस्या विलोकनं पुण्यं श्रद्दधुस्तां मुदा हृदि ॥४९॥

Thinking that a sight of her, whom the god of gods carries on his crown is productive of virtue the six Kirtikas cherished a great reverence in their hearts. 49

दिव्यां विष्णुपदीं देवीं निर्वाणपददेशिनीम् ।
निर्धूतकल्मषां मूर्ध्ना सुप्रह्वास्ता ववन्दिरे ॥५०॥

Bowing to her who gives emancipation and who flows from the foot of Vishnu, and shorn of sins they with delight and devotion chanted her glories. 50

सौभाग्यैः खलु सुप्रापां मोक्षप्रतिभुवं सतीम् ।
भक्तयात्र तुष्टुवुस्तां ताः श्रद्दधानां दिवोधुनीम् ॥५१॥

The six Kirtikas, with great devotion, began to serve Ganga who saves the three worlds, whom they have obtained by their good fortune, the very representative, as it were, of the emancipation of pious sages. 51

मुक्तिस्त्रीसङ्गदूत्यज्ञैस्तत्र ता विमलैर्जलैः ।
प्रक्षालितमलाः सस्नुः सुस्नातास्तपसान्विताः ॥५२॥

Having, their sins washed off by her pure water, been well bathed, the six ascetic Kirtikas bathed there. 52

स्नात्वा तत्र सुलभ्यायां भाग्यैः परिपचेलिमैः ।
चरितार्थं स्वमात्मानं वहु ता मेनिरे मुदा ।।५३।।

Having bathed in that charming Mandakini on account of the fruition of their good luck they considered themselves highly pious and were greatly pleased. 53

कृशानुरेतसो रेतस्तासामभिकलेवरम् ।
अमोघं संचचाराथ सद्यो गङ्गावगाहनात्।।५४।।

As soon as they entered into the water of the Ganges, the seminal fluid of Mahadeva entered into their bodies. 54

रौद्रं सुदुर्धरं धाम दधाना दहनात्मकम् ।
परितापमवापुस्ता मग्ना इव विषाम्बुधौ ।।५५।।

Bearing that unbearable and burning semem of Rudra they began to suffer greatly like unto persons sunk into an ocean of poison. 55

अक्षमा दुर्वहं वोढुमम्बुनो बहिरातुराः ।
अग्नि ज्वलन्तमन्तस्ता दधाना इव निर्ययुः ।।५६।।

Rising up from the Ganges they felt great exhaustion. And being unable to bear that semen they were as if being consumed by an internal fire. 56

अमोघं शांभवं बीजं सद्यो नद्योज्झितं महत् ।
तासामभ्युवरं दीप्तं स्थितं गर्भत्वमागमत् ।।५७।।

That semen of Shiva entering into their womb from the river they soon conceived. 57

सुज्ञा विज्ञाय ता गर्भभूतं तद्वोढुमक्षमाः ।
विषादमदधुः सद्यो गाढं भर्तृभिया ह्रिया ।।५८।।

When they perceived full well that they had conceived they were greatly sorry in fear of their husbands. On account of this incident they thought "Against our will this shameful and death-like misfortune has overtaken us." They all together began thus to bewail and lament. 58

ततः शरवणे सार्धं भयेन व्रीडया च ताः ।
तद्गर्भजातमुत्सृज्य स्वान्गृहानभि निर्ययुः ।।५९।।

Thereupon, for fear of curse they threw that conception in a forest of reeds and went home. 59

ताभिस्तत्रामृतकरकलाकोमलं भासमानं
तद्विक्षिप्तं क्षणमभिनभोगर्भमभ्युज्जिहानैः ।
स्वैस्तेजोभिर्दिनपतिशतस्पर्धमानैरमानै-
र्वक्त्रैः षड्भिः स्मरहरगुरुस्पर्धयेवाजनीव ॥६०॥

When they threw up in the sky that embryo, tender and lustrious like the rays of the moon, it, asauming an effulgence defying hundreds of suns and setting at naught the head of the moon-crested deity, was born with six faces. 60

एकादशः सर्गः

CANTO XI

अभ्यर्थ्यमाना विबुधैः समग्रैः प्रह्वैः सुरेन्द्रप्रमुखैरुपेत्य ।
तं पाययामास सुधातिपूर्णं सुरापगा स्वं स्तनमाशु मूर्ता ॥ १ ॥

Thereupon on being bowed to and solicited by Indra and other celestials the celestial stream nursed that baby by giving it milk from her own breasts. 1

पिबन्स तस्याः स्तनयोः सुधौघं क्षणं क्षणं साधु समेधमानः ।
प्रापाकृतिं कामपि षड्भिरेत्य निषेव्यमाणः खलु कृत्तिकाभिः ॥ २ ॥

Sucking every moment her breasts full of nectar that baby grew up like the digit of themoon. When the six Kirtikas began to serve him he acquired a form of indescribable beauty.2

भागीरथीपावककृत्तिकानामानन्दवाष्पाकुललोचनानाम् ।
तं नन्दनं दिव्यमुपात्तुमासीत्परस्परं प्रौढतरो विवादः ॥ ३ ॥

The eyes of the Ganges, the Fire and the six Kirtikas were full of tears of joy. They began to quarrel amongst themselves to come by the celestial boy. 3

अत्रान्तरे पर्वतराजपुत्र्या समं शिवः स्वैरविहारहेतोः ।
नभो विमानेन विगाहमानो मनोतिवेगेन जगाम तत्र ॥ ४ ॥

In the meantime, ranging at will with Parvati, Shankara came there in a car swift like the mind. 4

निसर्गवात्सल्यवशाद्विवृद्धचेतःप्रमोदौ गलदश्रुनेत्रौ ।
अपश्यतां तं गिरिजागिरीशौ षडाननं षड्दिनजातमात्रम् ॥ ५ ॥

Beholding the boy of six faces, the daughter of the mountain and the lord of mountains cherished natural affection for him and their eyes were full of tears of joy. 5

अथाह देवी शशिखण्डमौलिं कोऽयं शिशुर्दिव्यवपुः पुरस्तात् ।
कस्यात्मजो वा धन्यतमस्य पुंसो मातास्य का भाग्यवतीषु धुर्या ॥ ६ ॥

Thereupon the goddess Gouri said to the moon-crested Siva :-"O lord, who is this celestial infant before us ? Of what most fortunate man is he the son ? What woman, the luckiest of her race, is his mother ? 6

स्वर्गापगासावनलोऽप्यमेताः षट्कृत्तिकाः किं कलहायमानाः ।
पुत्रो ममायं न तवायमित्थं मिथ्येति वैलक्ष्यमुदाहरन्ति ॥ ७ ॥

This celestial Ganges, this fire and the six Kirtakas are shamelessly quarrelling amongst themselves, each of them saying "This is my son ! This is my son." 7

एतेषु कस्येदमपत्यमीशाखिलत्रिलोकीतिलकायमानम् ।
अन्यस्य कस्याप्यथ देवदैत्यगन्धर्वसिद्धोरगराक्षसेषु ॥ ८ ॥

Whose, amongst them or amongst the Devas, Daityas, Gandharvas, Siddhas Uragas and Rakshasas, son is this infant the concentrated beauty of the universe ? Tell me this, O lord." 8

श्रुत्वेति वाक्यं हृदयप्रियायाः कौतूहलिन्या विमलस्मितश्रीः ।
सान्द्रप्रमोदोदयसौख्यहेतुभूतं वचोऽवोचत चन्द्रचूडः ॥ ९ ॥

Being thus accosted smilingly by his consort, dear like his life unto him out of curiosity, Maheshwara, knowing that an occasion for great felicity had arrived, gave vent to words conducive to pleasure. 9

जगत्त्रयीनन्दन एष वीरः प्रवीरमातुस्तव नन्दनोऽस्ति ।
कल्याणि कल्याणकरः सुराणां त्वत्तोऽपरस्याः कथमेष सर्गः ॥१०॥

"O mother of a hero, this son, a great hero and the delight of three worlds, is yours. O auspicious lady, this son will do good unto the celestials. Who else but you can be mother this most excellent, highly heroic, accomplished and most beautiful son? 10

देवि त्वमेवास्य निदानमास्ये सर्गे जगन्मङ्गलगानहेतोः ।
सत्यं त्वमेवेति विचारयस्व रत्नाकरे युज्यत एव रत्नम् ॥११॥

O worshipful lady, you are the source of auspiciousness to the world. It is really true. Consider well that ocean is the birth place of gems. 11

अतः शृणुष्वावहितेन वृत्तं बीजं यदग्नौ निहितं मया तत् ।
संक्रान्तमन्तस्त्रिदशापगायां ततोऽवगाहे सति कृत्तिकासु ॥१२॥

Therefore listen attentively to his history. In great anger I discharged my irrepressible energy at Agni. By bathing in the Ganges he transferred it to her. Afterwards when the six Kirtikas went to bathe in the Ganges the seminal fluid passed into their body. 12

गर्भत्वमाप्तं तदमोघमेतत्ताभिः शरस्तम्बमधि न्यधायि ।
बभूव यत्रायमभूतपूर्वो महोत्सवोऽशेषचराचरस्य ॥१३॥

And they concieved. They threw the embryo in the forest of reed; from it is born this boy, as if the festivity of the entire universe, mobile and immobile. 13

अशेषविश्वप्रियदर्शनेन धुर्या त्वमेतेन सुपुत्रिणीनाम् ।
अलं विलम्ब्याचलराजपुत्रि स्वपुत्रमुत्सङ्गतले निधेहि ॥१४॥

O daughter of the mountain-chief, by this son, the most beautiful in the universe, you have been made the foremost of all good mothers. Do not delay; fill up your lap with this boy." 14

अथेति वादिन्यमृतांशुमौलौ शैलेन्द्रपुत्री रभसेन सद्य ।
सान्द्रप्रमोदेन सुपीनगात्री धात्री समस्तस्य चराचरस्य ॥१५॥

किरीटबद्धाञ्जलिभिर्नभःस्थैर्नमस्कृता सत्वरनाकिलोकैः ।
विमानतोऽवातरदात्मजं तं ग्रहीतुमुत्कण्ठितमानसाऽभूत् ॥१६॥

Hearing these words of Mahadeva, the creator of the three worlds, the plump-bodied Parvati, the protectress of the entire universe, in great delight got down from the car, saluted by the god with hands on their crowns; stationed in the sky and became very anxious to receive her son. 15–16

स्वर्गापगापावककृत्तिकादीन्कृताञ्जलीनानमतोऽपि भूयः ।
हित्वोत्सुका तं सुतमाससाद पुत्रोत्सवे माद्यति का न हर्षात् ॥१७॥

Although Ganga, the six Kirtikas and fire bowed unto her with folded hands, still not noticing them, she affectionately took up the son on her lap, for people are maddened with joy on the birth of a son. 17

प्रमोदबाष्पाकुललोचना सा न तं ददर्श क्षणमग्रतोऽपि ।
परिस्पृशन्ती करकुड्मलेन सुखान्तरं प्राप किमप्यपूर्वम् ॥१८॥

Although the boy was sitting before her, Parvati could not see him for her eyes were filled with tears of joy. But touching him with her fingers she experienced indescribable joy. 18

सुविस्मयानन्दविकस्वरायाः शिशुर्गलब्दाष्पतरंगितायाः ।
विवृद्धवात्सल्यरसोत्तराया देव्या दृशोर्गोचरतां जगाम ॥१९॥

With her body filled with surprise and joy and bathed in tears of joy she, on account of growing affection, cast her eyes on that beautiful boy, effulgent like the moon, who had come within her view. 19

तमीक्षमाणा क्षणमीक्षणानां सहस्रमाप्तुं विनिमेषमैच्छत् ।
सा नन्दनालोकनमङ्गलेषु क्षणं क्षणं तृप्यति कस्य चेतः ॥२०॥

Seeing that boy for a short time she was, as if, desiring to have a thousand eyes; for whose mind is not delighted after seeing a beautiful son ? 20

विनम्रदेवासुरपृष्ठगाभ्यामादाय तं पाणिसरोरुहाभ्याम् ।
नवोदयं पार्वणचन्द्रचारुं गौरी स्वमुत्सङ्गतलं निनाय ॥२१॥

Holding those two tender hands which touch the backs of the submissive gods and demons Parvati took up that boy, beautiful like the rising full moon, on her lap. 21

स्वमङ्कमारोप्य सुधानिधानमिवात्मनो नन्दनमिन्दुवक्त्रा ।
तमेकमेषा जगदेकवीरं बभूव पूज्या धुरि पुत्रिणीनाम् ॥२२॥

Taking her son on her lap, the source of nectar, the lotus-faced goddess Parvati, adorable to the universe, became the foremost of all women having sons. 22

निसर्गवात्सल्यरसौघसिक्ता सान्द्रप्रमोदामृतपूरपूर्णा ।
तमेकपुत्रं जगदेकमाताऽभ्युत्सङ्गिनं प्रस्नविणी बभूव ॥२३॥

When filled with affection and delight Parvati, the only mother of the universe, took him on her lap, milk began to ooze out from her breasts. 23

अशेषलोकत्रयमातुरस्याः षाण्मातुरः स्तन्यसुधमधासीत् ।
सुरस्रवन्त्याः किल कृत्तिकाभिर्मुहुर्मुहुः सस्पृहमीक्ष्यमाणः ॥२४॥

Looked at by Surudhani and the six Kirtikas, Shadanana, having six mouths, began to suck the breasts of Parvati, the mother of the entire universe. 24

सुखाश्रुपूर्णेन मृगाङ्कमौलेः कलत्रमेकेन सुखाम्बुजेन ।
तस्यैकनालोद्गतपञ्चपद्मलक्ष्मीं क्रमात्षड्वदनीं चुचुम्ब ॥२५॥

With her one mouth bathed in tears of joy Parvati, the consort of the moon-crested Siva, kissed his six faces, appearing like six lotuses on one stalk. 25

हैमी फलं हेमगिरेर्लतेव विकस्वरं नाकनदीव पद्मम् ।
पूर्वेव दिङ्नूतनमिन्दुमाभात्तं पार्वती नन्दनमादधाना ॥२६॥

As the golden mountain shines, holding the new moon in the east eike unto fruit of a creeper, or a lotus of the heavenly stream, so Parvati with the boy on her lap appeared highly beautiful. 26

प्रीतात्मना सा प्रयतेन दत्तहस्तावलम्बा शशिशेखरेण ।
कुमारमुत्सङ्गतले दधाना विमानमभ्रंलिहमारुरोह ॥२७॥

The moon-crested Siva delightedly and carefully holding her hand, Parvati with her son on her lap, got upon the car touching the sky. 27

महेश्वरोऽपि प्रमदप्ररूढरोमोद्गमो भूधरनन्दनायाः ।
अङ्कादुपादत्त तदङ्कतः सा तस्यास्तु सोऽप्यात्मजवत्सलत्वात् ॥२८॥

With his hairs stirring up in delight Maheshwara too, out of affection for his son, took him from the lap of the daughter of the mountain. 28

दधानया नेत्रसुधैकसत्रं पुत्रं पवित्रं सुतया तयाद्रेः ।
संश्लिष्यमाणः शशिखण्डधारी विमानवेगेन गृहाञ्जगाम ॥२९॥

Handing over that holy son, the only receptacle of joy, to her husband, the daughter of the mountain stood embracing her husband. Then in the quick-coursing car the moon-crested Siva returned home within a short time. 29

अधिष्ठितः स्फाटिकशैलशृङ्गेतुङ्गे निजं धाम निकामरम्यम् ।
महोत्सवाय प्रमथप्रमुख्यान्पृथून्गणाञ्शंभुरथादिदेश ॥३०॥

Thereupon stationed in his most beautiful mansion situate on the summit of the crystal mountain Mahadeva ordered all his ghosts to make festivities conducive to his own pleasure.30

पृथुप्रमोदः प्रगुणो गणानां गणः समग्रो वृषवाहनस्य ।
गिरीन्द्रपुत्र्यास्तनयस्य जन्मन्यथोत्सवं संववृते विधातुम् ॥३१॥

The followers of Siva celebrated with great delight the birth of the son of the daughter of the mountain chief. 31

स्फुरन्मरीचिच्छुरिताम्बराणि संतानशाखिप्रसवाञ्चितानि ।
उच्चिक्षिपुः काञ्चनतोरणानि गणा वराणि स्फटिकालयेषु ॥३२॥

The ghosts set up moveable golden gateways covered with Santanaka flowers in crystal palaces. 32

दिक्षु प्रसर्पंस्तदधीश्वराणामथामराणामिव मध्यलोके ।
महोत्सवं शंसितुमाहतोऽन्यैर्दध्वान धीरः पटहः पटीयान् ॥३३॥

The sound emanating from the tabors being beaten by the (Shiva's) Ganas, and spreading throughout the ten quarters, was proclaiming, as it were, about the festivities of son birth (of Lord Shiva) among the Gods and Digpalas (the Lords of the ten Quarters) 33

महोत्सवे तत्र समागतानां गन्धर्वविद्याधरसुन्दरीणाम् ।
संभावितानां गिरिराजपुत्र्या गृहेऽभवन्मङ्गलगीतकानि ॥३४॥

Verse 33 is translated by us. We do not find Wilson's translation of this verse.

On the occasion of that festival Gandharva and Vidyadhara women came to the palace of Parvati and ordered by her began to sing auspicious songs. 34

सुमङ्गलोपायनपात्रहस्तास्तं मातरो मातृवदभ्युपेताः ।
विधाय दूर्वाक्षतकानि मूर्ध्नि निन्युः स्वमङ्कं गिरिजातनूजम् ॥३५॥

With auspicious articles in their hands the Matris came there like mothers And putting Durva grass and *akshata* on the head of the son of the daughter of the mountain they took him in their lap. 35

ध्वनत्सु तूर्येषु सुमन्द्रमङ्क्यालिङ्ग्योर्ध्वकेष्वप्सरसो रसेन ।
सुसंधिबन्धं ननृतुः सुवृत्तगीतानुगं भावरसानुविद्धम् ॥३६॥

Plunged into joy the Apsaras when the trumpets were sounded, began to dance embracing the boy, in accompaniment with the music of Vina, displaying various gestures. 36

वाता ववुः सौख्यकराः प्रसेदुराशा विधूमो हुतभुग्दिदीपे ।
जलान्यभूवन्विमलानि तत्रोत्सवेऽन्तरिक्षं प्रससाद सद्यः ॥३७॥

Delightful wind blew on the occasion of that festival, the waters were clean and the quarters put on a delightful appearance. 37

गम्भोरशङ्खध्वनिमिश्रमुच्चैर्गृहोद्भवा दुन्दुभयः प्रणेदुः ।
दिवौकसां व्योम्नि विमानसंघा विमुच्य पुष्पप्रचयान्प्रसस्रुः ॥३८॥

Bugles were then sounded in heaven accompanied with the blowing of conches. And the cars of celestials pouring torrents of flowers, moved about in the sky. 38

इत्थं महेशाद्रिसुतासुतस्य जन्मोत्सवे संमदयाञ्चकार ।
चराचरं विश्वमशेषमेतत्परं चकम्पे किल तारकश्रीः ॥३९॥

Thus the festival on the birth of the son of Maheswara and the daughter of the mountain was celebrated over the entire universe; only the goddess of Taraka's prosperity trembled. 39

ततः कुमारः स मुदां निदानैः स बाललीलाचरितैर्विचित्रैः ।
गिरीशगौर्योर्हृदयं जहार मुदे न हृद्या किमु बालकेलिः ॥४०॥

With various childish sports conducive to their pleasure the Kumara stole the minds of the mountain-god and mountain daughter. To whose pleasure the play of a child does not conduce ? 40

महेश्वरः शैलसुता च हर्षात्सतर्षमेकेन मुखेन गाढम् ।
अजातदन्तानि मुखानि सूनोर्मनोहराणि क्रमतश्चुचुम्ब ॥४१॥

With a single mouth Maheshwara and Parvati respectively kissed the six faces of his son in which teeth were not grown. 41

क्वचित्स्खलद्भिः क्वचिदस्खलद्भिः क्वचित्प्रकम्पैः क्वचिदप्रकम्पैः ।
बालः स लीलाचलनप्रयोगैस्तयोर्मुदं वर्धयति स्म पित्रोः ॥४२॥

Sometimes slipping and again walking firm, sometimes trembling and again walking straight the boy increased the joy of his parents. 42

अहेतुहासच्छुरिताननेन्दुर्गृहाङ्गणक्रीडनधूलिधूम्रः ।
मुहुर्वदन्किंचिदलक्षितार्थं मुदं तयोरङ्कगतस्ततान ॥४३॥

Covered with dust while playing in the court-yard, smiling without any cause and uttering incoherent words the boy used to go to the lap of his parents and increase their joy. 43

गृह्णन्विषाणे हरवाहनस्य स्पृशन्नमाकेसरिणं सलीलम् ।
स भृङ्गिणः सूक्ष्मतरं शिखाग्रं कर्षन्बभूव प्रमदाय पित्रोः ॥४४॥

The boy used sometimes to hold the horns of Siva's carrier, the clotted hairs of his father and sharp horns of Shringi and thus conduced to the pleasure of Hara and Parvati. 44

एको नव द्वौ दश पञ्च सप्तेत्यजीगणन्नात्ममुखं प्रसार्य ।
महेशकण्ठोरगदन्तपंक्तिं तदङ्कगः शैशवमोग्ध्यमैशिः ॥४५॥

On a certain occasion going to the lap of his father the infant son of Mahesha used to count the teeth of the serpents around his neck, saying, one, nine, two, ten, five and seven. 45

कपर्दिकण्ठान्तकपालदाम्नोऽङ्गुलिं प्रवेश्याननकोटरेषु ।
दन्तानुपात्तु रभसी बभूव मुक्ताफलभ्रान्तिकरः कुमारः ॥४६॥

Sometime, the boy putting his finger into the mouth of the skulls engarlanding Siva and catch the teeth resembling pearl-drops. 46

शंभोः शिरोऽन्तः सरितस्तरंगान्विगाह्य गाढं शिशिरात्रसेन ।
स जातजाड्यं निजपाणिपद्ममतापयद्भालविलोचनाग्नौ ॥४७॥

Again he used to plunge his limbs into the water of the stream flowing on Siva's head; and when his hands were cold he used to warm them in the fire kept on the fore-head of his sire. 47

किंचित्कलं भङ्गुरकंधरस्य नमज्जटाजूटधरस्य शंभोः ।
प्रलम्बमानं किल कौतुकेन चिरं चुचुम्बे मुकुटेन्दुखण्डम् ॥४८॥

Again putting obliquely on his neck the moon hanging on the crown of Shambhu wearing matted locks he used to kiss it. 48

इत्थं शिशोः शैशवकेलिवृत्तैर्मनोऽभिरामैर्गिरिजागिरीशौ ।
मनोविनोदैकरसप्रसक्तौ दिवानिशं नाविदतां कदाचित् ॥४९॥

Thus did Hara and Parvati spend day and night with great delight witnessing the childish sports of their son. 49

इति बहुविधं बालक्रीडाविचित्रविचेष्टितं
ललितललितं सान्द्रानन्दं मनोहरमाचरन् ।
अलभत परां वृद्धिं षष्ठे दिने नवयौवनं
स किल सकलं शास्त्रं शस्त्रं विवेद विभुर्यया ॥५०॥

Increasing the deep joy of his parents with various lovely childish sports the boy attained youth within six days and learnt from Mahadeva all the scriptures and the use of all weapons. 50

द्वादशः सर्गः

CANTO XII

अथ प्रपेदे त्रिदशैरशेषैः क्रूरासुरोपप्लवदुःखितात्मा ।
पुलोमपुत्रीदयितोऽन्धकारिं पत्रीव तृष्णातुरितः पयोदम् ॥ १ ॥

Thereupon oppressed by the wily Asuras, and accordingly stricken with great anxiety Sachi's lord, along with all the celestials, approached the enemy of Andhaka as a thirsty chataka begs water from a cloud. 1

दृप्तारिसंत्रासखिलीकृतात्स कथञ्चिदम्भोदविहारमार्गात् ।
अवातताराभिगिरिं गिरीशगौरीपदन्यासविशुद्धमिन्द्रः ॥ २ ॥

In fear of the haughty Asuras the king of gods could not range all over the etherial way. Still imperceptibly and with great adieu he ascended from the cloud on the mount Kailasha painted with the foot-steps of Hara and Gouri. 2

संक्रन्दनः स्यन्दनतोऽवतीर्य मेघात्मनो मातलिदत्तहस्तः ।
पिनाकिनोऽथालयमुच्चचाल शुचौ पिपासाकुलितो यथाम्भः ॥ ३ ॥

Leaning on Matali's hand Indra got down from his cloudy car and proceeded towards the abode of the trident handed deity like unto a thirsty person approaching a stream in summer. 3

इतस्ततोऽथ प्रतिबिम्बभाजं विलोकमानः स्फटिकाद्रिभूमौ ।
आत्मानमप्येकमनेकधा स व्रजन्विभोरास्पदमाससाद ॥ ४ ॥

Although going alone still he saw a multiplicity of his own forms being reflected on the crystal and thus reached the house of the Lord. 4

विचित्रचञ्चन्मणिभङ्गिसङ्गं सौवर्णदण्डं दधतातिचण्डम् ।
स नन्दिनाधिष्ठितमध्यतिष्ठत्सौधाङ्गणद्वारमनङ्गशत्रोः ॥ ५ ॥

The king of gods arrived at the gate of Shankara, constructed artistically with various gems. Highly terrific Nandi was standing there with a golden rod in hand. 5

ततः स कक्षाहितहेमदण्डो नन्दी सुरेन्द्रं प्रतिपद्य सद्यः ।
प्रतोषयामास सुगौरवेण गत्वा शशंस स्वयमीश्वरस्य ॥ ६ ॥

Seeing the king of gods all on a sudden Nandi, with a golden rod hanging from his waist, welcomed him and conducted him to the court of Maheshwara. 6

भ्रूसंज्ञयानेन कृताभ्यनुज्ञः सुरेश्वरं तं जगतीश्वरेण ।
प्रवेशयामास सुरैः पुरोगः समं स नन्दी सदनं सदस्यः ॥ ७ ॥

Thereupon commanded by the Lord with the contraction of his eye-brows Nandi preceded the gods and their king and conducted them to the abode of the three-eyed deity. 7

स चण्डिभृङ्गिप्रमुखैर्गरिष्ठैर्गणैरनेकैर्विविधस्वरूपैः ।
अधिष्ठितं संसदि रत्नमय्यां सहस्रनेत्रः शिवमालुलोके ॥ ८ ॥

Thereupon the thousand-eyed deity saw Mahadeva in that assembled hall adorned with various gems and occupied by Chandi, Bhringi and other leading goblins having diverse forms. 8

कपर्दमुद्बद्धमहीनमूर्धरत्नांशुभिर्भासुरमुल्लसद्भिः ।
दधानमुच्चैस्तरमिद्धधातोः सुमेरुशृङ्गस्य समत्वमाप्तम् ॥ ९ ॥

Lighted with gems of serpents hanging on his head and wearing matted locks he shone there like the highly elevated peak of the mount Sumeru filled with burning metals. 9

बिभ्राणमुत्तुङ्गतरङ्गमालां गङ्गां जटाजूटतटं भजन्तीम् ।
गौरीं तदुत्सङ्गजुषं हसन्तीमिव स्वफेनैः शरदभ्रशुभ्रैः ॥१०॥

A garland of skulls was shining on his neck. Parvati was seated on his lap. And situate on his matted locks the goddess Ganga was as if smiling with her white foams. 10

गङ्गातरङ्गप्रतिबिम्बितैः स्वैर्बहूभवन्तं शिरसा सुधांशुम् ।
चलन्मरीचिप्रचयैस्तुषारगौरैर्हिमद्योतितमुद्वहन्तम् ॥११॥

He held on his head the moon which shed lustre on the Ganga bearing its reflection, the serpents and the quarters with its snow-white and trembling rays. 11

भालस्थले लोचनमेधमानधामाधरीभूतरवीन्दुनेत्रम् ।
युगान्तकालोचितहव्यवाहं मीनध्वजप्लोषणमादधानम् ॥१२॥

Overpowering the sun and his other two moonlike eyes, the fire like unto that of the universal dissolution which reduced Madana into ashes was shining in the eye that was on his forehead. 12

महार्हरत्नाञ्चितयोरुदारं स्फुरत्प्रभामण्डलयोः समन्तात् ।
कर्णस्थिताभ्यां शशिभास्कराभ्यामुपासितं कुण्डलयोश्छलेन ॥१३॥

e3Stioned on his two cars and lighting up all around with rays set with valuable gems, the sun and the moon were as if asrving him in the shape of two ear-rings. 13

स्वबद्धया कण्ठिकयेव नीलमाणिक्यमय्या कुतुकेन गौर्याः ।
नीलस्य कण्ठस्य परिस्फुरन्त्या कान्त्या महत्या सुविराजमानम् ॥१४॥

With the great lustre of his blue throat, as if a necklace of blue gems has been sportively put there by Gouri Shankara was shining there. 14

कालार्दितानां त्रिदशासुराणां चितारजोभिः परिपाण्डुराङ्गम् ।
महन्महेभाजिनमुद्गताभ्रप्रालेयशैलश्रियमुद्वहन्तम् ॥१५॥

His limbs, covered with a thick skin, like that of a huge elephant, covered with ashes of gods and Asuras at the time of universal dissolution, were appearing there like the mount Himalaya. 15

पाणिस्थितब्रह्मकपालपात्रं वैकुण्ठभाजापि निषेव्यमाणम् ।
नरास्थिखण्डाभरणं रणान्तमूलं त्रिशूलं कलयन्तमुच्चैः ॥१६॥

He had as if in his hand the skull vessel of Brahma, on his limbs the garland of Vishnu's bones and that of the bones of the celestials on his neck and held the trident destructive of wars. 16

पुरातनीं ब्रह्मकपालमालां कण्ठे वहन्तं पुनराश्वसन्तीम् ।
उद्गीतवेदां मुकुटेन्दुवर्षत्सुधाभरौघाप्लवलब्धसंज्ञाम् ॥१७॥

He wore a garland of skulls, revived with hope, round his neck. And reviving by the nectarine currents coming down from his head those skulls were reciting the Vedas. 17

सलीलमङ्कस्थितया गिरीन्द्रपुत्र्या नवाष्टापदवल्लिभासा ।
विराजमानं शरदभ्रखण्डं परिस्फुरन्त्याचिररोचिषेव ॥१८॥

The daughter of the mountain chief, of the hue of molten gold, was seated on his lap and for which he looked like an autumnal cloud accompanied with lightning. 18

दृप्तान्धकप्राणहरं पिनाकं महासुरस्त्रीविधवत्वहेतुम् ।
करेण गृह्णन्तमगृह्यमन्यैः पुरा स्मरप्लोषणकेलिकारम् ॥१९॥

He held by two fingers the unbearable trident Pinaka which consumed the Asura Pura who made the wives of the demon Gaya widowed. 19

भद्रासनं काञ्चनपादपीठं महार्हमाणिक्यविभङ्गिचित्रम् ।
अधिष्ठितं चन्द्रमरीचिगौरैरुद्वीज्यमानं चमरैर्गणाभ्याम् ॥२०॥

He was seated on a excellent seat with a golden foot stool set with various precious gems. Two Ganas were fanning him on two sides with chowries. 20

शस्त्रास्त्रविद्याभ्यसनैकसक्ते सविस्मयैरेत्य गणैः सुदृष्टे ।
नीराज्यमाने स्फटिकाचलेन सानन्दनिर्दिष्टदृशं कुमारे ॥२१॥

Other Ganas, devotedly learning the use of weapons, were looking at him. Amvika, with the corner of her cloth, was fanning the Kumara. And casting his looks on him Mahadeva was experiencing great delight. 21

तथाविधं शैलसुताधिनाथं पुलोमपुत्रीदयितो निरीक्ष्य ।
आसीत्क्षणं क्षोभपरो नु कस्य मनो न हि क्षुभ्यति धामधाम्नि ॥२२॥

Beholding thus the lord of the daughter of the mountain there the lord of Sachi stood stupified for some time, for whose mind is not agitated on seeing the repositary of effulgence ? 22

विकस्वराम्भोजवनश्रिया तं दृशां सहस्रेण निरीक्षमाणः ।
रोमालिभिः स्वर्गपतिर्बभासे पुष्पोत्कराकीर्ण इवाम्रशाखी ॥२३॥

With his thousand beautiful eyes resembling full blown lotuses the king of gods began to look at Mahadeva for some-time. Thereat it appeared that there stood a tree covered with blossoming flowers. 23

दृष्ट्वा सहस्रेण दृशां महेशमभूत्कृतार्थोऽतितरां महेन्द्रः ।
सर्वाङ्गजातं तदथो विरूपमिव क्रियाकोपकरं विवेद ॥२४॥

Seeing Shankara with his thousand eyes the king of gods regarded himself fortunate and thought within himself :—These my thousand eyes used only to look at my dear Sachi formerly. Now looking at Mahadeva they have justified their existence. 24

ततः कुमारं कनकाद्रिसारं पुरंदरः प्रेक्ष्य धृतास्त्रशस्त्रम् ।
महेश्वरोपान्तिकवर्तमानं शत्रोर्जयाशां मनसा बबन्ध ॥२५॥

Therefore beholding Kumara armed with ' powerful weapons, seated by Mahadeva like a mount of gold Purandara began to hope for victory. 25

श्रीनीलकण्ठद्युपतिः पुरोऽस्ति त्वयि प्रणामावसरं प्रतीच्छन् ।
सहस्रनेत्रेऽत्र भव त्रिनेत्र दृष्ट्या प्रसादप्रगुणो महेश ॥२६॥

इति प्रबद्धाञ्जलिरेत्य नन्दी निधाय कक्षामभि हेमवेत्रम् ।
प्रसादपात्रं पुरतो भविष्णुरथ स्मराराातिमुवाच वाचम् ॥२७॥

Placing the golden rod on his breast and folding his hands Nandi said :—"O thou having a blue throat ! O thou having three eyes, O Maheshwara ! the thousand eyed king of celestials is standing before thee seeking an opportunity for bowing unto thee. Be thou propitiated with him. The object of thy grace stands before thee, do thou extend thy grace unto him." 26-27

पुरा सुरेन्द्रं सुरसङ्घसेव्यं त्रिलोकसेव्यस्त्रिपुरासुरारिः ।
प्रीत्या सुधासारनिधारिणेव ततोऽनुजग्राह विलोकनेन ॥२८॥

Thereupon with love and delight the destroyer of Tsipura favoured Indra, the destroyer of Asuras and adored of the celestials, with his nectarine looks. 28

किरीटकोटिच्युतपारिजातपुष्पोत्करेणानमितेन मूर्ध्ना ।
स्वर्गैकवन्द्यो जगदेकवन्द्यं तं देवदेवं प्रणनाम देवः ॥२९॥

Then taking down in humble devotion his head with parijata flowers dropping from his crown, the foremost of gods, the deity of thousand eyes, the only adorable one in heaven, bowed unto Mahadeva, the only god of the universe. 29

अनेकलोकैकनमस्क्रियार्हं महेश्वरं तं त्रिदशेश्वरः सः ।
भक्त्या नमस्कृत्य कृतार्थतायाः पात्रं पवित्रं परमं बभुव ॥३०॥

Having bowed respectfully unto Mahadeva, worthy of the adoration of all the worlds, the king of heaven and gods was crowned with consummate success. 30

सुभक्तिभाजामधि पादपाठं प्रान्तक्षितिं नम्रतरैः शिरोभिः ।
ततः प्रणेमुः पुरतो गणानां गणाः सुराणां क्रमतः पुरारिम् ॥३१॥

Thereupon lowering down their respective heads with delighted eyes the other celestials, endued with reverential faith, one by one appeared before his foot-stool and bowed unto the enemy of Smara. 31

गणोपनीते प्रभुणोपदिष्टः शुभासने हेममये पुरस्तात् ।
प्रायोपविश्य प्रमुदं सुरेन्द्रः प्रभुप्रसादो हि मुदे न कस्य ॥३२॥

Afterwards on a golden seat being brought before by the Ganas at the command of their Lord the king of celestials sat on it and experienced great delight. Who is not pleased in receiving a recognition from his master? 32

क्रमेण चान्येऽपि विलोकनेन सम्भाविताः सस्मितमीश्वरेण ।
उपाविशँस्तोषविशेषमाप्ता दृग्गोचरे तस्य सुराः समग्राः ॥३३॥

Thereupon with a slight smile Maheshwara looked at other celestials and honored them. Then seated all together within his view they attained to great delight. 33

अथाह देवो वलवैरिमुख्यान्गीर्वाणवर्गान्करुणार्द्रचेताः ।
कृताञ्जलीकानसुराभिभूतान्ध्वस्तश्रियः श्रान्तमुखानवेक्ष्य ॥३४॥

Seeing the pale countenance, with pity, of Indra and other gods seated with folded hands before him, who were being oppressed by the Asuras and whose wives had been ravished by them, Mahadeva said :— 34

अहो वतानन्तपराक्रमाणां दिवौकसो वीरवरायुधानाम् ।
हिमोदविन्दुग्लपितस्य किं वः पद्मस्य दैन्यं दधते मुखानि ॥३५॥

"O heroes! O deities dwelling in heaven ! great is the power of your arms. Why then are your countenances pale like a lotus stricken with frost ? 35

स्वर्गौकसः स्वर्गपरिच्युताः किं स्वपुण्यराशौ सुमहत्तमेऽपि ।
चिह्नं चिरोढं न तु यूयमेते निजाधिपत्यस्य परित्यजध्वम् ॥३६॥

Despite great piety the dwellers of heaven have been divorced from their regions. Have you all relinquished your respective superiority ? 36

दिवौकसो देवगृहं विहाय मनुष्यसाधारणतामवाप्ताः ।
यूयं कुतः कारणतश्चरध्वं महीतले मानभृतो महान्तः ॥३७॥

Casting off their honor, wealth and celestial homes why the great gods are ranging on earth like ordinary mortals ? 37

अनन्यसाधारणसिद्धमुच्चैस्तद्दैवतं धाम निकामरम्यम् ।
कस्मादकस्मान्निरगाद्भवद्भ्यश्चिरार्जितं पुण्यमिवापचारात् ॥३८॥

Like unto virtue declining with the increase of sin why Yama and other gods have left their beautiful celestial homes which other creatures cannot acquire ? 38

दिवौकसो वो हृदयस्य कस्मात्तथाविधं धैर्यमहार्यमार्याः ।
अगादगाधस्य जलाशयस्य ग्रीष्मातितापादिवशादिवाम्भः ॥३९॥

O Gods ! How is it that you have lost the indomitable courage of your hearts, like the drying up of the water of the deep reservoir, due to the intense heat of the summer season. 39

सुराः सुराधीशपुरःसराणां समीयुषां वः सममातुराणाम् ।
तद्बूत लोकत्रयजित्वरात्किं महासुरात्तारकतो विरुद्धम् ॥४०॥

O celestials ! why do you look pale like distressed persons in the presence of the destroyer of Pura. The Demon Taraka has conquered the three worlds. Have you been greatly assailed by him ? Relate every thing clearly to me. 40

पराभवं तस्य महासुरस्य निषेद्धुमेकोऽहमलम्भविष्णुः ।
दावानलप्लोषविपत्तिमन्यो महाम्बुदात्किं हरते वनानाम् ॥४१॥

Verse 39 is translated by us. We do not find Wilson's translation of this verse.

I alone am able to avert the defeat inflicted by that great Asura. What else save clouds can quench the forest-fire ? 41

इतीरिते मन्मथमर्दनेन सुराः सुरेन्द्रप्रमुखा मुखेषु ।
सान्द्रप्रमोदाश्रुतरङ्गितेषु दधुः श्रियं सत्वरमाश्वसन्तः ॥४२॥

Hearing those words of the great god Mahadeva, the destroyer of Manmatha, the deities headed by Indra were greatly relieved and delighted. Signs of joy appeared on their smiling countenances. 42

ततो गिरीशस्य गिरां विरामे जगाद लब्धेऽवसरे सुरेन्द्रः ।
भवन्ति वाचोऽवसरे प्रयुक्ता ध्रुवं फलाविष्टसहोदयाय ॥४३॥

Thereupon after the termination of Siva's speech the king of the celestials began his own in that advantageous moment. For if words are said in a proper time they yield fruits. 43

ज्ञानप्रदीपेन तमोऽपहेनाविनश्वरेणास्खलितप्रभेण ।
भूतं भवद्भावि च यच्च किञ्चित्सर्वज्ञ सर्वं तव गोचरं तत् ॥४४॥

"O lord, thou art the effulgent lamp of knowledge destructive of the quality of darkness. Present, past and future and all that, is is within the ken of thy knowledge. 44

दुर्वारदोरुद्यमदुःसहेन यत्तारकेणामरघस्मरेण ।
तदीशतामाप्तवता निरस्ता वयं दिवोऽमी वद किं न वेत्सि ॥४५॥

O lord, dost thou not know that we have been dislodged from our respective stations by the terrible and the highly powerful Asura Taraka always oppressing the immortals ? 45

विधेरमोघं स वरप्रसादमासाद्य सद्यस्त्रिजगज्जिगीषुः ।
सुरानशेषानहकप्रमुख्यान्दोर्दण्डचण्डो मनुते तृणाय ॥४६॥

Having obtained an infalliable boon from the Creator the terrific and the highly powerful demon Taraka is regarding Indra, the enemy of Jambhu and other gods as straw. 46

स्तुत्या पुरास्माभिरुपासितेन पितामहेनेति निरूपितं नः ।
सेनापतिः संयति दैत्यमेतं पुरः स्मराराति‌सुतो निहन्ति ॥४७॥

When I landed the Grand father with verses he said that the son of the enemy of Smara would go out to the field as general and destroy the Asuras. 47

अहो ततोऽनन्तरमद्ययावत्सुदुःसहां तस्य पराभवार्तिम् ।
विषेहिरे हन्त हृदन्तशल्यमाज्ञानिवेशं त्रिदिवौकसोऽमी ॥४८॥

Now the gods, residing in heaven, are suffering great pain like that caused by a mace cutting to the quick, caused by the commands and oppressions of that irrepressible demon. 48.

निदाघधामक्लमविक्लवानां नवीनमम्भोदमिवौषधीनाम ।
सुनन्दनं नन्दनमात्मनो नः सेनान्यमेतं स्वयमादिश त्वम् ॥४९॥

Revive us, therefore, by appointing thy heart-gladdening son as our general, like fresh clouds reviving plants burning into the summer-heat. 49.

त्रैलोक्यलक्ष्मीहृदयैकशल्यं समूलमुत्खाय महासुरं तम् ।
अस्माकमेषां पुरतो भवन्सन्दुःखापहारं युधि यो विधत्ते ॥५०॥

Here is present before us the hero who will remove the misery of the gods after destroying in battle that great Asura like unto a mace stuck to the heart of the Prosperity of three worlds. 50.

महाहवे नाथ तवास्य सूनोः शस्त्रैः शितैः कृत्तशिरोधराणाम् ।
महासुराणां रमणीविलापैर्दिशो दशैता मुखरीभवन्तु ॥५१॥

O lord, let the quarters resound with the cries of the wives of the great Asura, on his head being cut off by the sharpened arrows of thy son discharged in battle. 51.

महारणक्षोणिपशूपहारीकृतेऽसुरे तत्र तवात्मजेन ।
बन्दिस्थितानां सुदृशां करोतु वेणीप्रमोक्षं सुरलोक एषः ॥५२॥

Having that great Asura as food to the beasts of prey in the battle-field may thy son loosen the tresses of celestial damsels kept captives in heaven." 52.

इत्थं सुरेन्द्रे वदति स्मरारिः सुरारिदुश्चेष्टितजातरोषः ।
कृतानुकम्पस्त्रिदशेषु तेषु भूयोऽपि भूताधिपतिर्बभाषे ॥५३॥

"Hearing the words of the king of celestials and filled with anger caused by the atrocities of that demon the destroyer of Smara, showing favour unto the gods, again said :—) 53.

अहो अहो देवगणाः सुरेन्द्रमुख्याः शृणुध्वं वचनं ममैते ।
विचेष्टते शंकर एष देवः कार्याय सज्जो भवतां सुताद्यै ॥५४॥

"Hear my words, O king of gods and dities. Well armed for the work of gods Kumara will in no time try to do you good. 54.

पुरा मयाऽकारि गिरीन्द्रपुत्र्या:प्रतिग्रहोऽयं नियतात्मनाऽपि ।
तत्रैष हेतुः खलु तद्भवेन वीरेण यद्वध्यत एव शत्रुः ॥५५॥

Although I was controling my passion still I espoused the hand of the daughter of the mountain. The only cause of it is that a heroic son, begotten by me, will kill the Asura in the battlle-field. 55.

अत्रोपपन्नं तदमी नियुज्य कुमारमेनं पृतनापतित्वे ।
निघ्नन्तु शत्रुं सुरलोकमेष भुनक्तु भूतोऽपि सुरैः सहेन्द्रः ॥५६॥

Therefore appoint him as your genernal for killing your enemy. May the king of gods along with deties again sanctify the celestial region." 56.

इत्युदीर्य भवगाँस्तमात्मजं घोरसंगरमहोत्सवोत्सुकम् ।
नन्दनं हि जहि देवविद्विषं संयतीति निजगाद शंकरः ॥५७॥

Then the divine lord of Bhavani blessed his son who was anxious for a battle saying "Achieve victory in the war of gods." .

शासनं पशुपतेः स कुमारः स्वीचकार शिरसाऽवनतेन ।
सर्वथैव पितृभक्तिरतानामेष एव परमः खलु धर्मः ॥५८॥

That Kumara honoured the command of the lord of bruts with his head bowed down; for it is a great virtue to persons devoted to their father. 58.

असुरयुद्धविधौ विबुधेश्वरे पशुपतौ वदतीति तमात्मजम् ।
गिरजिया मुमुदेसुतविक्रमे सति न नन्दति का खलु वीरसूः ॥५९॥

The lord of gods and brutes having said thus about the war, the daughter of the mountain was greatly pleased on hearing of the prowess of her son. Women, giving birth to heroes, enjoy great pleasure on witnessing the prowess of their sons in battle. 59.

सुरपरिवृढः प्रौढं वीरं कुमारमुमापते-
र्बलवद्मरारातिस्त्रीणां दृगञ्जनभञ्जनम् ।

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जगदभयदं सद्यः प्राप्य प्रमोदपरोऽभव-
द्ध्रुवमभिमते पूर्णे को वा मुदा न हि माद्यति ॥६०॥

Having obtained Kartikeya, the powerful son of Uma's lord, the destroyer of the collyrium in the eyes of the enemy's wives, and the saviour of the word, the king of gods was highly pleased. Wha is not elated with joy when his desire is crowned with success ?

त्रयोदशः सर्गः

CANTO XIII.

प्रस्थानकालोचितचारुवेषः स स्वर्गिवर्गैरनुगम्यमानः ।
ततः कुमारः शिरसा नतेन त्रैलोक्यभर्तुः प्रणनाम पादौ ॥१॥

Thereupon having put on a dress for journey and about to be followed by the celestials Kumar touched with his hand the feet of Mahadeva the preserver of the three worlds. 1.

जहीन्द्रशत्रुं समरेऽमरेशपदं स्थिरत्वं नय वीर वत्स ।
इत्याशिषां तं प्रणमन्तमीशो मूर्धन्युपाघ्राय मुदाऽभ्यनन्दत् ॥२॥

Maheshwara welcomed him by blessing. "O hero! O child! reinstate in battle the gods in their respective positions." 2.

प्रह्वीभवन्नम्रतरेण मूर्घ्ना नमश्चकारांघ्रियुगं स्वमातुः ।
तस्याः प्रमोदाश्रुपयःप्रवृष्टिस्तस्याभवद्वीरवराभिषेकः ॥३॥

Then bowing humbly his head he saluted the feet of his mother. With the tears of joy of his mother the auspicious sprinking ceremony of the great hero was performed. 3.

तमङ्कमारोप्य सुता हिमाद्रेराश्लिष्य गाढं सुतवत्सला सा ।
शिरस्युपाघ्राय जगाद शत्रुं जित्वा कृतार्थीकुरु वीरसूंमाम् ॥४॥

Embracing her son warmly and smelling his head the daughter of the mountain, ever fond of her son, said" Defeating the enemies make good my name "*the mother of heroes.*" 4.

उद्दामदैत्येशविपत्तिहेतुः श्रद्धालुचेताः समरोत्सवस्य ।
आपृच्छ्यभक्त्या गिरिजागिरीशौ ततः प्रतस्थेऽभि दिवं कुमारः ॥५॥

Having saluted Siva and Uma with a reverent heart the General Kumar Kartikeya, the source of misery to proud Danavas, set out for the celestial region. 5.

देवं महेशं गिरिजां च देवीं ततः प्रणम्य त्रिदिवौकसोऽपि ।
प्रदक्षिणीकृत्य च नाकनाथपूर्वाः समस्तास्तमथानुजग्मुः ॥६॥

Then having bowed unto Uma and Mahadeva and circumambulatad them the leading celestials followed Kumara. 6.

अथ व्रजद्भिस्त्रिदशैरशेषैः स्फुरत्प्रभाभासुरमण्डलैस्तैः ।
नभो बभासे परितो विकीर्णं दिवापि नक्षत्रगणैरिवोग्रैः ॥७॥

The deities endued with burning effulgence going in anger, the sky, even in day time appeared to have been covered with luminous stars. 7.

रराज तेषां व्रजतां सुराणां मध्येकुमारोऽधिककान्तिकान्तः ।
नक्षत्रताराग्रहमण्डलानामिव त्रियामारमणो नभोन्ते ॥८॥

The beautiful Kumar proceeded in their midst like the moon amongst stars and other luminous bodies. 8.

गिरीशगौरीतनयेन सार्धं पुलोमपुत्रीदयितादयस्ते ।
उत्तीर्य नक्षत्रपथं महुर्तात्प्रपेदिरे लोकमथात्मनीनम् ॥९॥

Passing over the starry way in a moment Indra and other deities arrived with Kumara at the region of the seven Rishis. 9.

ते स्वर्गलोकं चिरकालदृष्टं महासुरत्रासवसंवदत्वात् ।
सद्यः प्रवेष्टुं न विषेहिरे तत्क्षणं व्यलम्बन्त सुराः समग्राः ॥१०॥

Being unable to enter immediately into heaven, seen after a long time, for fear of the great Asura, the gods tarried outside for some time. 10.

पुरो भव त्वं न पुरो भवामि नाहं पुरोगोऽस्मि पुरःसरस्त्वम ।
इत्थं सुरास्तत्क्षणमेव भीताः स्वर्गं प्रवेष्टुं कलहं वितेनुः ॥११॥

They quarrelled amongst themselves about their entering into heaven occupied by their enemy, saying "You go first, I will not go before." 11.

सुरालयालोकनकौतुकेन मुदा शुचिस्मेरविलोचनास्ते ।
दधुः कुमारस्य मुखारविन्दे दृष्टिं द्विषत्साध्वसकातरांताम् ॥१२॥

Kumar was sportively marking the haste of the gods and his eyes were expanded with joy. The celestials, stricken with the fear of the enemy, fixed their eyes on him, 12.

सहेलहासच्छुरिताननेन्दुस्ततः कुमारः पुरतो भविष्णुः ।
स तारकापातमपेक्षमाणो रणप्रवीरो हि सुरानवोचत् ॥१३॥

With his moon-like countenance lighted up with the rays of smile that hero, preceding them all and awaiting the arrival of Taraka, addressed the celestials saying. 13,

भीत्यालमद्य त्रिदिवौकसोऽमी स्वर्गं भवन्तः प्रविशन्तु सद्यः ।
अत्रैव मे दृक्पथमेतु शत्रुर्महासुरो वः खलु दृष्टपूर्वः ॥१४॥

"O ye immortals ! do not fear. Enter fearlessly into heaven. Let that great Asura, the enemy of the celestials, seen by Death himself, appear in my view. 14.

स्वर्लोकलक्ष्मीकचकर्षणाय दोर्मण्डलंवल्गतियस्यचण्डम् ।
इहैव तच्छोणितपानकेलिमह्नाय कुर्वन्तु शरा ममैते ॥१५॥

Let my arrows immediately make a feast of his blood, whose two arms have been elated with pride for drawing the hairs of the goddess of prosperity of heaven. 15.

शक्तिर्ममासावहतप्रचारा प्रभावसारा सुमहःप्रसारा ।
स्वर्लोकलक्ष्म्या विपदावहारेः शिरो हरन्ती दिशतान्मुदं वः ॥१६॥

May this my unmitigated power cut off the head of the enemy and conduce to your happiness.'' 16.

इत्यन्धकारातिसुतस्य दैत्यवधाय युद्धोत्सुकमानसस्य ।
सर्वं शुचिस्मेरमुखारविन्दं गीर्वाणवृन्दं वचसा ननन्द ॥१७॥

These words of the son of the enemy of Andhaka whose mind was bent upon killing the enemy greatly gladdened the king of the celestials. 17.

सान्द्रप्रमोदात्पुलकोपगूढः सर्वाङ्गसंफुल्लसहस्रनेत्रः ।
तस्योत्तरीयेण निजाम्बरेण निरुञ्छनं चारु चकार शक्रः ॥१८॥

And after a long time their lotus-like countenances were expanded with joy. Then greatly delighted the thousand-eyed deity rubbed him his raiment. 18.

घनप्रमोदाश्रुतरंगिताक्षैर्मुखैश्चतुर्भिः प्रचुरप्रसादैः ।
अथो अचुम्बद्विधिरादिवृद्धः षडाननं षट्सुशिरःसु चित्रम् ॥१९॥

Filled with great joy, Brahma, assailed by the Asuras, kissed his six faces with his four mouths having eyes filled with tears of joy. 19.

तं साधु साध्वित्यभितः प्रशस्य मुदाकुमारं त्रिपुरासुरारेः ।
आनन्दयन्वीर जयेतिः वाचा गन्धर्वविद्याधरसिद्धसंघाः ॥२०॥

In order to encourage that hero of great energy the Devas, with Gandharvas, Vidyadharas and Siddhas, cast off their fear and pleased him with saying "O hero, be thou crowned with success.") 20

दिव्यर्षयः शत्रुविजेष्यमाणं तमभ्यनन्दन्किल नारदाद्याः ।
निरुञ्छनं चक्रुरथोत्तरीयैश्चामीकरीयैर्निजवल्कलैश्च ॥२१॥

Narada and other celestial saints approved highly of his speech bearing a most excellent signification. Then eulogising the son of the killer of Tripura with exclamations of "Well said," they with their golden raiments touched his person. 21

ततः सुराःशक्तिधरस्य तस्यावष्टम्भतः साध्वसमुत्सृजन्तः ।
उत्सेहिरे स्वर्गमनन्तशक्तेर्गन्तुं वनं यूथपतेरिवेभाः ॥२२॥

Thereupon the gods obtaining the help of Kumara. (lit the wielder of Sakti weapon) and there by casting off their fear encouraged themselves to enter into heaven; just as the elephants relying on the strength of their mighty chief inter into a forest. 22

अथाभिपृष्टं गिरिजासुतस्य पुरंदराराातिवधं चिकीर्षोः ।
सुरा निरीयुस्त्रिपुरं दिधक्षोरिव स्मरारेः प्रथमाः समन्तात् ॥२३॥

Thereupon the gods followed the son of the daughter of the mountain who was desirous of defeating Purandara's enemy as the ghosts follow the enemy of Smara. 23

सुराङ्गनानां जलकेलिभाजां प्रक्षालितैः संततमङ्गरागैः ।
प्रपेदिरे पिञ्जरवारिपूरां स्वर्गौकसः स्वर्गधुनीं पुरस्तात् ॥२४॥

Thereupon they reached the celestial river the water of which was rendered twany by the washing of the dyes of the celestial damsels. 24

दिग्दन्तिनां वारिविहारभाजां कराहतैर्भ्रमितरैस्तरंगैः ।
आप्लावयन्तीं मुहुरालवालश्रेणीं तरूणां निजतीरजानाम् ॥२५॥

Proceeding further Kumara saw the ethereal river of heaven watering again and again the canals dug around the trees grown on its banks, with its mighty waves against which the elephant of quarters engaged in watery-sports would strike their trunks. 25

लीलारसाभिः सुरकन्याकाभिर्हिरण्मयीभिः सिकताभिरुच्चै ।
माणिक्यगर्भाभिरुपाहिताभिः प्रकीर्णतीरां वरवेदिकाभिः ॥२६॥

Her banks were covered with altars having pillows set with jems by the celestial damsels sportively ranging in the sky. 26

सौरभ्यलुब्धभ्रमरोपगीतैर्हिरण्यहंसावलिकेलिलोलैः ।
चामीकरीयैः कमलैर्विनिद्रैश्च्युतैः परागैः परिपिङ्गतोयाम ॥२७॥

Covered with black bees drawn by the perfume of her water, and filaments of golden lotuses loosened by the movements of golden geese her water appeared red. 27

कुतूहलाद्द्रष्टुमुपागताभिस्तीरस्थिताभिः सुरसुन्दरीभिः ।
अभ्यूर्मिराजि प्रतिबिम्बिताभिर्मुदं दिशन्तीं व्रजतां जनानाम् ॥२८॥

On her waves were reflected the forms of the celestials collected on her bank out of curiosity. And seeing them the passers-by experienced great delight. 28

ननन्द सद्यश्चिरकालदृष्टां विलोक्य शक्रः सुरदीर्घिकां ताम् ।
अदर्शयत्सादरमद्रिपुत्रीमहेशपुत्राय ततः पुरोगः ॥२९॥

Beholding that celestial stream after a lond time as if not seen before the king of gods had his eyes expanded with surprise, and going ahead he with great respect showed it also to Kumara 29.

स कार्तिकेयः पुरतः परीतः सुरैः समस्तैः सुरनिम्नगां ताम् ।
अपूर्वदृष्टामवलोकमानः सविस्मयः स्मेरविलोचनोऽभूत् ॥३०॥

Seeing that divine river (as if) not seen before Kumara surrounded on all sides by gods, had his eyes expanded with surprise and pleasure. 30

उपेत्य तां तत्र किरोटकोटिन्यस्ताञ्जलिर्भक्तिपरः कुमारः ।
गीर्वाणवृन्दैः प्रणुतां प्रणुत्य नम्रेण मूर्ध्ना मुदितो ववन्दे ॥३१॥

Approaching that Mandakini adored of the celestials; Kumara, placing his folded hands on his crown, lauded and saluted her. 31

प्रनर्तितस्मेरसरोजराजिः पुरः परीरम्भमिलन्महोर्मि ।
कपोलपालिश्रमवारिहारि भेजे गुहं तं सरितः समीरः ॥३२॥

Shaking the full blown lotuses and embracing the waves the wind served Kumara after removing the drops of perspiration from his forehead. 32

ततो व्रजन्नन्दननामधेयं लीलावनं जम्भजितः पुरस्तात् ।
विभिन्नभग्नोद्धृतशालसंघं प्रेक्षांचकार स्मरशत्रुसूनुः ॥३३॥

While passing on Kartikaya, the son of the enemy of Smara saw before him Indra's pleasure-garden Nandana, containing various trees the branches of which were broken. 33

सुरद्विषोपप्लुतमेवमेतद्वनं बलस्य द्विषतो गतश्रि ।
इत्थं विचिन्त्यारुणलोचनोऽभूद्भ्रूभङ्गदुष्प्रोद्यमुखः स कोपात् ॥३४॥

When Kartikeya saw that garden the beauty of which was despoiled by the wicked Danavas his face put on a grim visage and his eyes became reddened. 34

निर्लूनलोलोपवनामपश्यद्दुःसंचरीभूतविमानमार्गाम् ।
विध्वस्तसौधप्रचयां कुमारो विश्वैकसाराममरावतीं सः ॥३५॥

Thereupon Kumara beheld Amaravati, the essence of the entire universe. At that time the celestial cars were not moving about there. and that city, the cream of the entire universe, was in a pitiable condition. 35

गतश्रियं वैरिवराभिभूतां दशां सुदीनामभितो दधानाम् ।
नारीमवीरामिव तामवेक्ष्य स बाढमन्तः करुणापरोऽभूत ॥३६॥

All the pleasures there of were spoiled. The prosperity of the city was pilfered by the enemies and she looked poorly on every side. Seeing her like a helpless woman Kumara was stricken with pity. 36

दुश्चेष्टिते देवरिपौ सरोषस्तस्याविषण्णः समराय चोत्कः ।
तथाविधां तां स विवेश पश्यन्सुरैः सुराधीश्वरराजधानीम् ॥३७॥

Seeing in that city the atrocities of the enemy of gods he was filled with anger, and mortification. Anxious for battle and looking at Amaravati in that wretched plight he entered there along with the celestials. 37

दैतेयदन्तावलदन्तघातैः क्षुण्णान्तराः स्फाटिकहर्म्यपंक्तीः ।
महाहिनिर्मोकपिनद्धजालाः सः वीक्ष्य तस्यां विषसाद सद्यः ॥३८॥

Seeing the crystal palaces, standing on the expanded fangs of huge serpents, the pillars of which were broken down by the teeth of the kings of demons he was filled with great mortification. 38

उत्कीर्णचामीकरपङ्कजानां दिग्दन्तिदानद्रवदूषितानाम् ।
हिरण्यहंसव्रजवर्जितानां विदीर्णवैदूर्यमहाशिलानाम् ॥३९॥
आविर्भवद्बालतृणाञ्चितानां तदीयलीलागृहदीर्घिकाणाम् ।
स दुर्दशां वीक्ष्य विरोधिजातां विषादवैलक्ष्यभरं बभार ॥४०॥

The golden lotuses, engraved in that city, were spoiled with the temporal juice of the elephants of quarters—the sappire altars were filled with golden geese and the lakes were covered with reeds. Witnessing these oppressions of the enemies Kumara was worked up with sorrow and shame. 39-40

तद्दन्तिदन्तक्षतहेमभित्ति सुतन्तुजालाकुलरत्नजालाम् ।
निन्ये सुरेन्द्रेण पुरोगतेन स वैजयन्ताभिधमात्मसौधम् ॥४१॥

Preceding the king of gods took him own palace Vaijayanta the pillars of which were broken by the tusks of the elephants, and jems were covered with cobwebs. 41

निर्दिष्टवर्त्मा विबुधेश्वरेण सुरैः समग्रै रनुगम्यमानः ।
स प्राविशत्तं विविधाश्मरश्मिच्छिन्नेन सोपानपथेन सौधम् ॥४२॥
निसर्गकल्पद्रुमतोरणं तं स पारिजातप्रसवस्रगाढ्यम् ।
दिव्यैः कृतस्वस्त्ययनं मुनीन्द्रैरन्तःप्रविष्टप्रमदं प्रपेदे ॥४३॥

The king of gods himself showing the way Kumara,followed by other gods,entered there by stairs set with jems. Thereupon having benedictory ceremonies performed by the Munis, Kumara entered inside the palace decorated with garlands of

Parijata flowers and gate-ways beautified with natural desire-fullfilling trees. 42-43

पादौ महर्षेः किल कश्यपस्य कुलादिवृद्धस्य सुरासुराणाम् ।
प्रदक्षिणीकृत्य कृताञ्जिलः सन्षड्भिः शिरोभिः स नतैर्ववन्दे ॥४४॥

Having circumambulated the great saint Kashyapa. the originator of gods and demons, Kartikeya saluted him by bending low his six heads. 44

स देवमातुर्जगदेकवन्द्यौ पादौ तथैव प्रणनाम कामम् ।
मुनेः कलत्रस्य च तस्य भक्त्या प्रह्वोभवञ्शैलसुतातनूजः ॥४५॥

Afterwards he touched with his head the feet of the wife of that great Rishi, Aditi, adorable unto the world. 45

स कश्यपः सा जननी सुराणां तमेधयामासतुराशिषा द्वौ ।
तया यया नैकजगज्जिगीषुं जेता मृधे तारकमुग्रवीर्यम् ॥४६॥

Thereupon Kashyapa and Aditi, the mother of Suras, blessed him who was desirous of defeating Taraka saying "Defeat the Asura Taraka in battle." 46

स्वदर्शनार्थं समुपयुषीणां सुदेवतानामदितिश्रितानाम् ।
पादौ ववन्दे पतिदेवतास्तमाशीर्वचोभिः पुनरभ्यनन्दन् ॥४७॥

Then Kumar saluted the deities, living under the protection of Aditi, who had come there to see him. The gods welcomed him with blessings. 47

पुलोमपुत्रीं बिबुधाधिभर्तुस्ततः शची नाम कलत्रमेषः ।
नमश्चकार स्मरशत्रुसूनुस्तमाशिषा सा समुपाचरच्च ॥४८॥

Then Kumara saluted Indra's queen Sachi, the daughter of Puloma. She too received him with blessings. 48

अथादितीन्द्रप्रमदाः समेतास्ता मातरः सप्त घनप्रमोदाः ।
उपेत्य भक्त्या नमते महेशपुत्राय तस्मै ददुराशिषः प्राक् ॥४९॥

Then approaching the seven Mothers, Aditi and others Kumara saluted them with reverence. They also blessed him. 49

समेत्य सर्वेऽपि मुदं दधाना महेन्द्रमुख्यास्त्रिदिवौकसोऽथ ।
आनन्दकल्लोलितमानसं तं समभ्यषिञ्चन्पृतनाधिपत्ये ॥५०॥

Here Indra and other gods assembled and filled with joy appointed him as their Generalis simo. 50

सकलविबुधलोकः स्रस्तनिःशेषशोकः
कृतरिपुविजयाशः प्राप्तयुद्धावकाशः ।
अजनि हरसुतेननन्तवीर्येण तेना—
खिलविबुधचमूनां प्राप्य लक्ष्मीमनूनाम् ॥५१॥

While having accepted the command of the celestial army Kumara, the son of Hara of endless energies, inspired the gods with the hope of victory over their enemy they finding-an apportunity for battle cast off all sorrow. 51

चतुर्दशः सर्गः

CANTO XIV.

रणोत्सुकेनान्धकशत्रुसूनुना समं प्रयुक्तैस्त्रिदशैर्जिगीषुणा ।
महासुरं तारकसंज्ञकं द्विषं प्रसह्य हन्तुं समनह्यत द्रुतम् ॥ १ ॥

Thereupon Kartikeya. the son of the enemy of Andhaka, ever anxious to enter into battle and desirous of victory, began to make preparations for war along with the celestials for destroying the great Asura Taraka in battle by force. 1

स दुर्निवारं मनसोऽतिवेगिनं जयश्रियः संनयनं सुदुःसहम् ।
विजित्वरं नाम तदा महारथं धनुर्धरः शक्तिधरोऽध्यरोहयत् ॥२॥

Then the great bowman Kartikeya ascended a huge car by name Vijitwar, swift like the mind, and irrepressible like victory hard to acquire. 2

सुरालयश्रीविपदां निवारणं सुरारिसंपत्परितापकारणम् ।
केनापि दध्रेऽस्य विरोधिदारणं सुचारु चामीकरघर्मवारणम् ॥३॥

Some one held at that time over his head the beautiful and well-built golden umbrella which saved the prosperity of heaven from dangers and assailed that of the Asuras. 3

शरच्चरच्चन्द्रमरीचिपाण्डुरैः स वीज्यमानो वरचारुचामरैः ।
पुरः सरैः किंनरसिद्धचारणैः रणोच्छुरस्तूयत वाग्भिरुल्बणैः ॥४॥

Some fanned him with chowries beautiful like the rays of the autumnal moon. And preceding Kinnaras, and Charanas chanted aloud the glories of Kartikeya anxious to fight. 4.

प्रयाणकालोचितचारुवेषभृद्वज्रं वहन्पर्वतपक्षदारणम् ।
ऐरावतं स्फाटिकशैल सोदरं ततोऽधिरुह्य द्युपतिस्तमन्वगात् ॥५॥

Putting on a war dress, holding his infalliable thunder-bolt which had cut off the wings of the mountains, and riding his elephant Airavata like unto a huge crystal mountain the king of heaven followed him, 5.

तमन्वगच्छद्गिरिशृङ्गसोदरं मदोद्धतं मेषमधिष्ठितः शिखी ।
विरोधिविद्वेषरुषाधिकं ज्वलन्महोमहीयस्तरमायुधं दधत् ॥६॥

Riding his infuriated lamb, huge like a mountain summit, blazing the more in anger begotten by hatred and inspired with greater energy the fire-god followed him. 6.

अथेन्द्रनीलाचलचण्डविग्रहं विषाणविध्वस्तमहापयोधरम् ।
अधिष्ठितः कासरमुद्धतं मुदा वैवस्वतो दण्डधरस्तमन्वगात् ॥७॥

Holding a dreadful rod and riding an infuriated bull, huge-bodied like a blackmountain and capable of piercing rocks with its horns Yama, desirous of fighing, followed the celestial General. 7.

मदोद्धतं प्रेतमथाधिरूढवांस्तमन्धकद्वेषितनूजमन्वगात् ।
महासुरद्वेषविशेषभीषणः सुरोषणश्चण्डरणाय नैर्ऋतः ॥८॥

Riding a gob!in Nairita, worked up with terrific anger on account of hatred and elated with pride, followed for battle the son of Andhaka's enemy. 8.

नवोद्यदम्भोधरघोरदर्शने युद्धाय रूढो मकरे महत्तरे ।
दुर्वारपाशो वरुणो रणोल्वणस्तमन्वियाय त्रिपुरान्तकात्मजम् ॥९॥

Riding a Makara huge like a gate and dreadlul, Varuna, endued with youthful jeal 'and holding his noose followed Kumara, mad after fighting. 9.

दिगम्बराधिक्रमणोल्बणं क्षणान्मृगं महीयांसमरुद्धविक्रमम् ।
अधिष्ठितः संगरकेलिलालसो मरुन्महेशात्मजमन्वगाद् द्रुतम् ॥१०॥

Riding his deer which can pass over Kailasha and other mounts in a moment and going like wind, the fierce and great warrior Kuvera followed Kumara. 10.

बिरोधिनां शोणितपारणैषिणीं गदामनूननां नरवाहनो वहन् ।
महाहवाम्भोधिविगाहनोद्धतं यियासुमन्वागमदीशनन्दम् ॥११॥

Holding a huge mace which was desirous of drinking the blood of the enemies, and riding a conveyance carried by men he followed the Lord's son who was about to plunge himsell into the ocean of war. 11.

महाहिनिर्बद्धजटाकलापिनो ज्वलत्त्रिशूलप्रबलायुधा युधे ।
रुद्रास्तुषाराद्रिसखं महावृषं ततोऽधिरूढास्तमयुः पिनाकिनः ॥१२॥

Riding huge bulls white like snow-clad mountains the Pinakis, who bind their clotted locks with huge serpents and hold blazing tridents in the battle-field, followed Kumara. 12.

अन्येऽपि संनह्य महारणोत्सव श्रद्धालवः स्वर्गिगणास्तमन्वयुः ।
स्ववाहनानि प्रबलान्यधिष्ठिताः प्रमोदविस्मेरमुखाम्बुजश्रियः ॥१३॥

Other dwellers of heaven too, out of reverence for the battle, riding their most excellent carriers and having countenances beaming with joy, followed Kumara. 13.

उद्दण्डहेमध्वजदण्डसंकुलाश्चञ्चद्विचित्रातपवारणोज्ज्वलः ।
चलद्घनस्यन्दनघोषभीषणाः करीन्द्रघण्टारवचण्डचीत्कृताः ॥१४॥

स्फुरद्विचित्रायुधकान्तिमण्डलैरुद्द्योतिताशावलयाम्बरान्तराः ।
दिवौकसां सोऽनुवहन्महाचमूः पिनाकपाणेस्तनयस्ततो ययौ ॥१५॥

Thereupon Kartikeya, son of Trident-handed Siva. led the great celestial army to the battlefield. It consisted of lofty golden standards, moving umbrellas of variegated colours, of clatter of car-wheels and the sound of bells around the necks of elephants The lustre of this army lighted up the quarters. 14-15.

कोलाहलेनोच्चलतां दिवौकसां महाचमूनां गुरुभिर्ध्वजव्रजैः ।
घनैर्निरुच्छ्वासमभूदनन्तरं दिङ्मण्डलं व्योमतलं महीतलम् ॥१६॥

The quarters, sky and earth were filled with their war cries, and thick-set flags. 16.

सुरारिलक्ष्मीपरिकम्पहेतवो दिक्चक्रवालप्रतिनादमेदुराः ।
नभोन्तकुक्षिंभरयो घनाः स्वनां निहन्यमानैः पटहैर्वितेनिरे ॥१७॥

The quarters and the sky were filled with the sound of drums at which the prosperity of the Asuras trembled. 17.

प्रमथ्यमानाम्बुधिगर्जितर्जनैः सुरारिनारीगणगर्भपातनैः ।
नभश्चमूधूलिकुलैरिवाकुलं ररास गाढं पटहप्रतिस्वनैः ॥१८॥

Resounding with the sound of drums like unto the roaring of the ocean and capable of causing abortion of Asura women, the sky, assailed with the dust raised by the soldiers, was as if making a dreadful noise. 18.

क्षुण्णं रथैर्वाजिभिराहतं खुरैः करीन्द्रकर्णैः परितः प्रसारितम् ।
धूतं ध्वजैः काञ्चनशैलजं रजो वातैर्हतं व्योम समारुहत्क्रमात् ॥१६॥

Dust of golden mountains was raised by horse hoops. spread by cars and the ears of the elephants, caught by clouds and dispersed by the wind. And gradually the sky was filled with it. 19.

खातं खुरै रथ्यतुरङ्गपुंगवैरुपत्यकाहाटकमेदिनीरजः ।
गतं दिगन्तान्मुखरैः समीरणैः सुविभ्रमं भूरि बभार भूयसा ॥२०॥

Dust of gold was raised in the valley by the hoofs of horses and scattered over all the quarters by the gusts of wind made it impossible to discern the directions. 20

अधस्तथोर्ध्वं पुतरोऽथ पृष्ठतोऽभितोऽपि चामीकररेणुरुच्चकैः ।
चमूषु सर्पन्मरुदाहृतोऽहरन्नवीनसूर्यस्य च कान्तिवैभवम् ॥२१॥

Being all over the army, beneath, upwards, before, in the rear and on all sides the dust of gold defeated the rays of the newly-risen sun.

बलोद्धृतं काञ्चनभूमिजं रजौ बभौ दिगन्तेषु नभःस्थले स्थितम् ।
अकालसंध्याघनरागपिङ्गलं घनं घनानामिव वृन्दमुद्यतम् ॥२२॥

Dust of gold raised by the soldiers shone brilliantly in the sky. It appeared thereat that twany clouds had risen in the red dye of the untimely evening. 22

हेमावनीषु प्रतिबिम्बमात्मनो मुहुर्बिलोक्याभिमुखं महागजाः ।
रसातलोत्तीर्णगजभ्रमात्क्रुधा दन्तप्रकाण्डऽहृतानि तेनिरे ॥२३॥

Seeing their own reflections on the golden ground and mistaking them for others rising from the nether region the elephants began to strike them fiercely with their tusks.

सुजातसिन्दुरपरागपिञ्जरैः कलं चलद्भिः सुरसैन्यसिन्धुरैः ।
शुद्धासु चामीकरशैलभूमिषु नादृश्यत स्वं प्रतिबिम्बमग्रतः ॥२४॥

Rendered twany with golden dusts and going slowly the celestial elephants going to the mount of pure gold saw their own reflections before. 25

इति क्रमेणामरराजवाहिनी महाहवाम्भोधिविलासलालसा ।
अवातरत्काञ्चनशैलतो द्रुतं कोलाहलाक्रान्तविधूतकन्दरा । २५॥

Shaking the forest skirts with their noise the army, of the king of immortals anxious to fight a great battle, descended from the golden mountain.

महाचमूस्यन्दनचण्डचीत्कृतैर्विलोलघण्टेभपतेश्च बृंहितैः ।
सुरेन्द्रशैलेन्द्रमहागुहाशयाः सिंहा महत्स्वप्नसुखं न तत्यजुः ॥२६॥

The loud cries of the war-elephants increased by the trinkling of their bells could not arouse the lions sleeping at ease in the caves of the mount. 26

गम्भीरभेरिध्वनितैर्भयंकरैर्महागुहान्तप्रतिनादमेदुरैः ।
महारथानां गुरुनेमिनिःस्वनैरनाकुलैस्तैर्मृगराजताऽजनि ॥२७॥

Are the lions called kings of beasts because they are not terrified by the sound of bugles and its echo in the caves as well as by the sound of huge cars ? 27

समुत्थितेन त्रिदिवौकसां महाचमूरवेणाद्रितटान्त दारिणा ।
प्रपेदिरे केसरिणोऽधिकं मदं स्ववीर्यलक्ष्मीमृगराजतावशात् ॥२८॥

The war-cries of the soldiers rending even the mountains maddened the lions,

भिया सुरानीकबिमर्दजन्मना विदुद्रुवुर्दूरतर द्रुतं मृगाः ।
गुहागृहान्ताद्बहिरेत्य हेलया तस्थुर्बिशङ्कं नितरां मृगाधिपाः ॥२९॥

In fear of being struck by the celestial host the deer fled away but the lions came out of the caves and stood fearlessly at their mouth. 29

विलोकिताः कौतुकिनाऽमरावतीजनेन जुष्टप्रमदेन दूरतः ।
सुराचलप्रान्तभुवः प्रपेदिरे सुबिस्तृतायाः प्रसरं सुसैनिकाः ॥३०॥

Filled with curiosity people delightedly looked at Amaravati. The army did not extend all over the vast and extensive foot of the mount of celestials. 30

Resounding with the sound of drums like unto the roaring of the ocean and capable of causing abortion of Asura women, the sky, assailed with the dust raised by the soldiers, was as if making a dreadful noise. 18.

क्षुण्णं रथैर्वाजिभिराहतं खुरैः करीन्द्रकर्णैः परितः प्रसारितम् ।
धूतं ध्वजैः काञ्चनशैलजं रजो वातैर्हतं व्योम समारुहत्क्रमात् ॥१६॥

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सुरेन्द्रशैलेन्द्रमहागुहाशयाः सिंहा महत्स्वप्नसुखं न तत्यजुः ॥२६॥

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महारथानां गुरुनेमिनिःस्वनैरनाकुलैस्तैर्मृगराजताऽजनि ॥२७॥

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Filled with curiosity people delightedly looked at Amaravati. The army did not extend all over the vast and extensive foot of the mount of celestials. 30

पीतासितारक्तसितैः सुराचलप्रान्तस्थितैर्धातुरजोभिरम्बरम् ।
अयत्नगन्धर्वपुरोदयभ्रमं बभार भूम्नोत्पतितैरितस्ततः ॥३१॥

The huge army marched covering the earth. It was not measured anywhere and proceeded towards heaven. It appeared like the extensive and moving city of Gandharvas. 31

महास्वनः सैन्यबिमर्दसंभवः कर्णान्तकूलंकषतामुपेयिवान् ।
पयोनिधेः क्षुब्धतरस्य वर्धनो बभूवः भूम्ना भुवनोदरंभरिः ॥३२॥

When th॰ roar of the army entered into ears it appeared that a great sound extending ail over the world had arisen on account of the churning of the ocean of milk. 32

महागजानां गुरुवृंहितैस्ततैः सुहेषितैर्घोरतरैश्च वाजिनाम् ।
घनै रथानां गुरुचण्डचीत्कृतैस्तिरोहितोऽभूत्पटहस्य निःस्वनः ॥३३॥

The ears were covered with noise of elephants. neighings of horses and tht rattle of car-wheels. 33

महासुराणामवरोधयोषितां कचाक्षिपद्मस्तनमण्डलेषु च ।
ध्वजेषु नागेषु रथेषु वाजिषु क्षणेन तस्थौ सुरसैन्यजं रजः ॥३४॥

The dust raised by the soldiers stuck for some time to the hairs, eyes, eye- lashes and breasts of women kept in prison by the Asuras, and to their flags, horses, cars and elephants. 34

घनैर्विलोक्य स्थगितार्कमण्डलैश्चमूरजोभिर्निचितं नभःस्थलम् ।
अयायि हंसैरभिमानसं घनभ्रमेण सानन्दमनर्ति केकिभिः ॥३५॥

When the dust of the army covered the sky and the sun, the flamingoes took it be clouseds. and flew towards the Mana-lake, and the peacocks began dancing in glee 35

सान्द्रैः सुरानीकरजोभिरम्बरे नवाम्बुदानीकनिभैरमिश्रिते ।
चकाशिरे स्वर्णमया महाध्वजाः परिस्फुरन्तस्तडितांगणाइव ॥३६॥

When the dust assumed the form of new clouds the golden standards rising up to sky. looked like lightning: 36

बिलोक्य धूलीपटलैभृशं भृतं द्यावापृथिव्योरलमन्तरं महत् ।
किमूर्ध्वतोऽधः किमधस्त ऊर्ध्वतो रजोऽभ्युपैतीति जनैरतर्क्यत ॥३७॥

The vast interstice between the heaven and earth being covered with dust people began to think that it was coming either from up or down. But no body could ascertain the cause. 37

नोर्ध्वं न चाधो न पुरो पृष्ठतो न पार्श्वतोऽभूत्खलु चक्षुषोर्गतिः ।
सूच्यग्रभेद्यैः पृतनारजश्चयैराच्छादिता प्राणिगणस्य सर्वतः ॥३८॥

On account of the spreading of the dust, so thick that even a needle' point could not pierce it, the vision of creatures could not extend on any side. 38

दिगन्तदन्तावलदानहारिभिर्विमानरन्ध्रप्रतिनादमेदुरैः ।
अनेकवाद्यध्वनितैरनारतैर्जगर्ज गाढं गुरुभिर्नभस्तलम् ॥३९॥

On account of the roars of the elephants of quarters being resounded on cars and of the neighing of horses it appeared that the sky was roaring. 39

भुवं विगाह्यप्रययो महाचमूःक्वचिन्न मान्ती महतीं दिवं खलु ।
सुसंकुलायामपि तत्र निर्भरार्तिक कांदिशीकत्वमवाप नाकुला ॥४०॥

That mighty army of the gods after pevading the whole earth and nowhere finding space reached heaven, and the heaven, too, being excessively thronged with. was very much agitated as if thinking what place to cover now. 40

उद्दामदानद्विपवृन्दबृंहितैर्नितान्तमुत्तुङ्गतुरंगहेषितैः ।
चलद्धनस्यनन्दनेमिनिःस्वनैरभून्निरुच्छ्वासमिवाकुलं जगत् ॥४१॥

Not even finding time to breathe on account of the roars of infuriated elephants, neighs of tall horses, and the rattle of the wheels of moving cars deccrated with standards the sky was as if greatly assalled. 41

महागजानां गुरुभिस्तु गर्जितैर्विलोलघण्टारणितै रणोल्बणैः ।
वीरप्रणादैः प्रमदप्रमेदुरैर्वाचालतामादधिरेतरां दिशः ॥४२॥

The quarters as if became talkative by the terrific roars of elephants. tinkling of bells and cries of heroes. 42

दन्तींद्रदानद्रववारिवीचिभिः सद्योऽपि नद्यो बहुधा पुपूरिरे ।
धारा रजोभिस्तुरगैःक्षतैर्भृता याःपङ्कतामेत्य रथैःस्थलीकृताः ॥४३॥

A river was immediately created by the temporal juice trickling from the infuriated elephants. It was converted into mud by the dust raised by the hoofs of the horses; and when the cars passed over it it became solid earth. 43

निम्नाः प्रदेशाः स्थलतामुपानमन्निम्नत्वमुच्चैरपि सर्वतश्च ते ।
तुरंगमाणांव्रजतां खुरैः क्षताः रथैर्गजेन्द्रैः परितः समीकृताः ॥४४॥

The movements of the horses lowered some places and elevated others. But the cars and elephants levelled them all. 44

नभोदिगन्तप्रतिघोषभीषणैर्महामहीभृत्तटदारणोल्बणैः ।
पयोधिनिर्धननकेलिभिर्जगद्बभूव भेरीध्वनितैः समाकुलम् ॥४५॥

The sound of bugles capable of rending the huge mountains which was resounded in the sky and the extremities of the quarters terrified the world as if with the roaring of the ocean. 45

इतस्ततो वातविधूतचञ्चलैर्नीरन्ध्रिताशागमनैर्ध्वजांशुकैः ।
लक्षैः क्वणत्काञ्चनकिङ्किणीकुलैरमज्जि धुलीजलधौ नभोगते ॥४६॥

The flags obstructing the sky and quarters on being shaken by the wind, and the golden bells making a tinkling sound were plunged into the ocean of dust. 46

घण्टारवै रौद्रतरैर्निरन्तरं विसृत्वरैर्गर्जरवैः सुभैरवैः ।
मत्तद्विपानां प्रथयांबभूविरे नवाहिनीनां पटहस्य निःस्वनाः ॥४७॥

The incessant ringing of the bells and the roars of the infuriated elephants were clouded by the sound of drums. 47

करालवाचालमुखाङ्चमूस्वनैर्ध्वस्ताम्बरा वीक्ष्य दिशो रजस्वलाः ।
तिरोबभूवे गहनैर्दिनेश्वरो रजोन्धकारैः वरितः कुतोऽप्यसौ ॥४८॥

When the clothes of the women of the quarters in menses dropped down by the terrific cries of the soldiers all the quarters were clouded with dust and the sun disappeared. 48

आक्रान्तपूर्वा रभसेनसैनिकैर्दिगङ्गना व्योम रजोभिदूषिता ।
भेरीरवाणां प्रतिशब्दितैर्गजर्जगर्ज गाढं घनमत्सरादिव ॥४९॥

Attacting by force the women of quarters and soiling them with dust the soldiers set up a terrible roar by the echo of the sound of bugles. 49

गुरुसमीरसमीरितभूधरा इव गजा गगनं विजगाहिरे ।
गुरुतरा इव वारिधरा रथा भुवमितोह विवर्त इवाभवत् ॥५०॥

बलमदसुरलोकानल्पकल्पान्तकाले
निरवयय इवाम्भोराशयो घोरघोषाः ।

गुरुतरपरिमज्जद्भूभृतो देवसेना
ववृधुरपि सुपूर्णा व्योमभूम्यन्तराले ॥५१॥

When the elephants like unto moving mountains, covered the sky it appeared that thick clouds were bent down on earth by the weight of water of the illimitable oceans, roaring terribly at the time of the universal dissolution and poured their contents on mountains filling up the space between the sky and earth. 50-51

पञ्चदशः सर्गः

CANTO XV.

सेनापतिं नन्दनमन्धकद्विषो युधे पुरस्कृत्य बलस्य शास्त्रवः ।
सैन्यैरुपैतीति सुरद्विषां पुरोऽभूत्किंवदन्ती हृदयप्रकम्पिनी ॥१॥

The rumour that Indra, the destroyer of Bala is coming out with Kartikeya, the son of Andhaka's enemy, at the head of his army, shook the heart of the Asuras. 1

चमूप्रभुंमन्मथमर्दनात्मजं विजित्वरीभिर्विजयश्रियाश्रितम् ।
श्रुत्वा सुराणां पृतनाभिरागतं चित्ते चिरं चुक्षुभिरे महासुराः ॥२॥

Hearing that the son of Manmatha's enemy shining in victory, was coming out with victorious army of gods the minds of the leading Asuras were greatly agitated. 2

समेत्य दैत्याधिपतेः पुरे स्थिताः किरीटबद्धाञ्जलयः प्रणम्य ते ।
न्यवेदयन्मन्मथशत्रुसूनुना युयुत्सुना जम्भजितं सहागतम् ॥३॥

Placing their hands on their crests the guards said to the king of Daityas :—

"O king of Asuras, himself desirous of battle, Jambha's enemy Indra is coming with the son Smara's enemy." 3

दासीकृताशेषजगत्त्रयं न मां जिगाय युद्धे कतिशः शचीपतिः ।
गिरिशपुत्रस्य बलेन सांप्रतं ध्रुवं विजेतेति स काकुतोऽहसत् ॥४॥

The king of Asuras began to laugh tauntingly saying "I have made slaves of the three worlds. Sachi's lord has defeated me many times and he will vanquish me this time with the help of Girisha's son."

ततः क्रुधा विस्फुरिताधरः सन् स तारको दर्पितदोर्बलोद्धतान् ।
युधे त्रिलोकीजयकेलिलासः सेनापतीन्संनहनार्थमादिशत् ॥५॥

With his lips trembling that proud and fiercely powerful Asura, Taraka, ordered his Generals to get ready for battle, with a viow to conquer the three worlds. 5

महाचमूनामधिपाः समन्ततः संनह्य सद्यः सुतरामुदायुधाः ।
तस्थुर्विनम्रक्षितिपालसंकुले तदङ्गणद्वारवरप्रकोष्ठके ॥६॥

Armed for battle the Generals began to wait outside the gate of the courtyard filled with submissive kings. 6

स द्वारपालेन पुरः प्रदर्शितान्कृतानतीन्बाहुवरानधिष्ठितान् ।
महाहवाम्भोधिविधूननोद्धनान्ददर्श राजा पृतनाधिपान्बहून् ॥७॥

Many commanders, elated with, the pride of churning the ocean, were waiting there on horse-back. When pointed out by the warder they saluted the king of Daityas at which he was highly pleased. 7

बली बलारातिबलातिशातनं दिग्दन्तिनादद्रवनाशनस्वनम् ।
महीधराम्भोधिमवारितक्रमं ययौ रथं घोरमथाधिरुह्य सः ॥८॥

Thereupon the Asura Tarka proceeded towards the the battle-field in his terrible and huge car, the rattle of whose wheels caused the temporal juice of the elephants of quarters to ooze, which could destory the strength of Indra and was capable of being obstructcd by the great ocean and mountain only. 8.

युगत्ययक्षुब्धपयोधिनिःस्वानाश्चलत्पताकाकुलवरितातपाः ।
धरारजोग्रस्तदिगन्तभास्कराः पतिं प्रयान्तं पृतनास्तमन्वयुः ॥९॥

Then a huge army followed the king of Daityas. It set up a roar terrible like that of the ocean agitated at the time of universal dissolution. Its flags obstructed the sun and the extremeties os the qnarters. 9.

चमूगजः प्राप दिगन्तदन्तिनां महासुरस्याभिसुरं प्रसर्पिणः ।
दन्तप्रकाण्डेषु सितेषु शुभ्रतां कुंभेषु दानाम्बुघनेषु पङ्कताम् ॥१०॥

The dust raised by the soldiers of the Asura king while proceeding towards the celestials, increased the whiteness of the teeth of the elephants of quarters aud created mud in jars full of sacred water. 10.

महीभृतां कन्दरदारणोल्बणैस्तद्वाहिनीनां पटहस्वनैर्घनैः ।
उद्वेलिताश्चुक्षुभिरे महार्णवा नभः स्रवन्ती सहसाऽभ्यवर्धत ॥११॥

With the deep sound of drums of his army cappable enough of rending (even) the mountain caves, the ocean was greatly agitated, and the celestial stream flooded all of a sudden. 11.

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सुरारिनाथस्य महाचमूस्वनैर्विगाह्यमाना तुमुलैः सुरापगा ।
अभ्युच्छ्रितैरूर्मिशतैश्च वारिजैरचालयन्नाकनिकेतनावलीम् ॥१२॥

The mountain caves of the great Asura and the sky were agiated with sound of drums. Rising at roars of the huge army of the enemy of gods the celestial river washed the house of heaven with numberless waves. 12

अथ प्रयाणाभिमुखस्य नाकिनां द्विषः पुरस्तादशुभोपदेशिनी ।
अगाधदुःखाम्बुधिमध्यमज्जनं बभूव चोत्पातपरम्परा तदा ॥१३॥

The evil omens, as if the standards of **Death** himself, appeared before the Asuras who were about to march for the battlefield. 13.

आगामिदैत्याशनकेलिकांक्षिणी कुपक्षिणां घोरतरा परम्परा ।
दधौ पदं व्योम्नि सुरारिवाहिनीरुपर्युपर्येत्य निवारितातपाः ॥१४॥

Flying above the army of the Asnra-chief, dreadful-looking celestial birds began to obstruct the rays of the sun. 14.

मुहुर्विभग्नातपवारणध्वजश्चलद्धराधूलिकलाकुलेक्षणः ।
धूताश्वमातङ्गमहारथाकरानवेक्षणोऽभूत्प्रसभं प्रभञ्जनः ॥१५॥

It presaged the sure destruction of the Daitys. Then the wind, blowing high, broke into pieces the umbrella rods and and disturbed great men, horses, elephants, and huge cars. 15,

सद्योविभिन्नाञ्जनपुञ्जतेजसो मुखैर्विषाग्निं विकिरन्त उच्चकैः ।
पुरः पथोऽतीत्य महाभुजंगमा भयंकराकारभृतो भृशं ययुः ॥१६॥

Then went before them huge serpents, dark like collyrium and of dreadful forms, vomitting poisonous fire and presaging evil. 16.

मिलन्महाभीमभुजंगभीषणं प्रभुर्दिनानां परिवेषमादधौ ।
महासुरस्य द्विषतोऽतिमत्सरादिवान्तमासूचयितुं भयंकरः ॥१७॥

United with the huge serpents the sun began to shed fierce rays, as if out of his enmity towardshis enemy, the great Asura, he was going with his mouth wide open. 17.

त्विषामधीशस्य पुरोऽधिमंडलं शिवाः समेताः परुषं ववाशिरे ।
सुरारिराजस्य रणान्तशोणितं प्रसह्य पातुं द्रुतमुत्सुका इव ॥१८॥

Assembled together and looking towards the solar dish cet Jackals began to cry hideously being desirous of drinking blood after the terminatinantion of the war of the king of celestials. 18.

दिवापि तारास्तरलास्तरस्विनी: परापतन्ती: परितोऽथ वाहिनी: ।
विलोक्य लोको मनसा व्यचिन्तयत्प्राणव्ययान्तं व्यसनं सुरद्विषः ॥१९॥

Dropped down during the day star began to fall arounnd the army of Asuras. Thereat people thought that a great disaster, destructive of the lives of Asuras, was present. 19.

ज्वलद्भि रुच्चैरभितः प्रभाभरैरुद्भासिताशेषदिगन्तराम्बरम् ।
रवेण रौद्रेण हृदन्तदारणं पपातं वज्रं नभसो निरम्बुदात् ॥२०॥

Rising up with their rays, lighting up the sky up to the extremites of the quarters, and rending them with fierce sound fire-brands began to drop down from the cloudless sky. 20

ज्वलद्भिरङ्गारचयैर्नभस्तलं ववर्ष गाढं सह शोणितास्थिभिः ।
धूमं ज्वलन्तो व्यसृजन्मुखै रजो दधुर्दिशो रासभकण्ठधूसरम् ॥२१॥

The sky began to pour down burning embers, blood and bones. And displaying smokey flames it showed brownish dust in the quarters. 21

निर्घातघोषो गिरिश्रृंङ्गशातनो घनोऽम्बराशाकुहरोदरं भरिः ।
बभूवभूम्ना श्रुतिभित्तिभेदनः प्रकोपिकालार्जितगर्जितर्जनः ॥२२॥

Terrible gusts of winds, setting up sounds like unto those at the time of universa e dissoloution and capable of piercing the ear-holes, and striking down the summits of mountains filled up with dust the earth, sky and interstices between the quarters. 22.

रखलन्महेभं प्रपतत्तुरङ्गमं परस्पराश्लिष्टजनं समन्ततः ।
प्रक्षुभ्यदम्भोधिविभिन्नभूधराद्बलं द्विपोऽभूदवनिप्रकम्पात् ॥२३॥

There took place such a terrible earth-quake rending the mountains and agaitating the oceans so that huge elephants shook before the army of the enemies of the celestial, horses dropped down and people fell embracing one another. 23.

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ऊर्ध्वीकृतास्या रविदत्तादृष्टयः समेत्य सर्वे सुरविद्विषः पुरः ।
श्वानः स्वरेण श्रवणान्तशातिना मिथो रुदन्तः करुणेन निर्ययुः ॥२४॥

Collected together and looking up to the solar disc the dogs began to yell hidously before the Asuras. 24.

अपीति पश्यन्परिणामदारुणां महत्तमां गाढमरिष्टसंततिम् ।
दुर्दैवदष्टो न खलु न्यवर्तत क्रुद्धा प्रयाणव्यवसायतोऽसुरः ॥२५॥

Even beholding these evil omens presaging a terrible result, the wily king of Asuras Taraka, influenced by an evil destiny, did not in anger, desist from setting out for the battle. 25

अरिष्टमाशङ्क्य विपाकदारुणं निवार्यमाणोऽपि बुधैर्महासुरः ।
पुरः प्रतस्थे महतां वृथा भवेदसद्ग्रहान्धस्य हितोपदेशनम् ॥२६॥

Although he was prevented by many Asuras on seeing these evil omens still he went on. For useless is the advice of the good nnto him blindly following evil ways. 26

क्षितौ निरस्तं प्रतिकूलवायुना तदीचामीकरघर्मवारणम् ।
रराज मृत्योरिव पारणाविधौ प्रकल्पितं हाटकभाजनं महत् ॥२७॥

The umbrella of the great Asura was struck down on the ground: It so appeared then that the drinking bowl of death, made of silver, was placed on the ground. 27

विनानता भाविशिरोनिकृंतमं प्रज्ञेन शोकादिव सत्य मौलिना ।
मुहुर्गलद्भिस्तरलैरलंतरामरोदि मुक्ताफलबाष्पबिन्दुभिः ॥२८॥

His crown was torn knowing as if that the serving of his head was certain. And by the continuous droppng of pearls. 28.

निवार्यमाणैरभितोऽनुयायिभिर्ग्रहीतुकामैरिव तं मुहुर्मुहुः ।
अपाति गृध्रैरभि मौलिमाकुलैर्भविष्य देतन्मरणोपदेशिभिः ॥२९॥

Anticipating the certain death ef the Asura-chief although prevented by the followers on all sides the vultures came near his head as if being desirous of taking it. 29

सद्यो निकृत्ताञ्जनसोदरद्युति फणामणिप्रज्वलदंशुमंडलम् ।
निर्यद्विषोल्कानलगर्भफूत्कृतं ध्वजे जनस्तस्य महाहिमैक्षत् ॥३०॥

People saw a huge serpent, dark as collyrium, spreading lustre of the jem on his hood. hissing as if desirous of vomitting venom. 30.

रथाश्वकेशावलिकर्णचामरं ददाह बाणासनबाणबाणधीन् ।
अकाण्डतश्चण्डतरो हुताशनस्तस्यातनुस्यन्दनधुर्यगोचरः ॥३१॥

Dreadful fire, originating from the axles of his car, consumed the hair cowries and quivers. 31.

इत्याद्यरिष्टैरशुभोपदेशिभिर्विहन्यमानोऽप्यसुरः पुनः पुनः ।
यदा मदान्धो न गतान्न्यवर्तताम्बरात्तदाभून्मरुतां सरस्वती ॥३२॥

Although repeatedly visited by these evil omens, still the king of Asuras, worked up with pride, did not desist from setting out for war, Then an etherial voice of the Maruts was heard. 32.

मदान्ध मा गा भुजदंडचण्डिमवलेपतो मन्मथहन्तृसूनुना ।
सुरैः सनाथेन पुरंदरादिभिः समं समन्तात्समरं विजित्वरैः ॥३३॥

" O Asura, maddened with pride, do not vaunt of the strength of thy arms in a combat with the son of Shankara and ever victorious Indra. 33.

गुहोऽसुरैः षड्दिनजातमात्रको निदाघधामेव निशातमोभरैः ।
विषह्यते नाभिमुखो हि सङ्गरे कुतस्त्वया तस्य समं विरोधिता ।३४॥

As nocturnal darkness cannot overpower the sun so the geat Asuras will not be able to defeat Kartikeya born six days before. 34.

अभ्रंलिहैः शृङ्गशतैः समंततो दिक्चक्रवालैः स्थगितस्य भूभृतः ।
क्रौञ्चस्य रंध्रं विशिखेन निर्ममे येनाहवस्तस्य सह त्वया कुतः ॥३५॥

Dost thou expect victory over him in battle who has made holes in the great mountain Kroncha which stands clouding the sky with hundreds of summits and obstructing the way of the guardians of the quarters. In sooth it is an imppossibility. 35.

लब्ध्वा घनुर्वेदमनङ्गविद्विषस्त्रिः सप्तकृत्वः समरे महीभुजाम् ।
कृत्वाभिषेकं रुधिरांबुभिर्घनैः स्वक्रोधवन्हिं शमयांबभूव यः ॥३६॥
न जामदग्न्यः क्षयकालरात्रिकृत्स क्षत्रियाणां समराय वल्गति ।
येन त्रिलोकीसुभटेन तेन कुतोऽवकाशः सह विग्रहग्रहे ॥३७॥

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It is impossible for thee to fight with that lion-like hero, the geory of the three worlds, with whom even Jamadagnya does not wish to fight,—Jamadagnya the night of death unto the Kshatrayas who having learnt the science of war from Siva sprinkled himself with the blood of the thighs of kings for twenty one times." 36--37.

त्यजाशु गर्वं मदमूढ मा स्म गाः स्मरारिसूनोर्वरशक्तिगोचरम् ।
तमेव नूनं शरणं व्रजाधुना जगत्सुवीरं स चिराय जीव तत् ॥३८॥

"O Proud Asura, do not show your pride before the great prowess of Mahadeva's son. Seeking refuge with this only hero of the universe live at ease for a tong time." 38

श्रुत्वेति वाचं वियतो गरीयसीं क्रोधादहंकारपरो महासुरः ।
प्रकम्पिताशेषजगत्त्रयोऽपि सन्नकम्पतोच्चैर्दिवमभ्यधाच्च सः ॥३९॥

Hearing this most important ethereal speech that great Asura was beside himself with anger and possessed by prides did not hear. Shaking the three worlds with the weight of his army he proceeded towards heaven. 39.

किं ब्रूथ रे व्योमचरा महासुराः स्मरारिसूनुप्रतिपक्षवर्तिनः ।
मदीयबाणव्रणवेदना हि साऽधुना कथं विस्मृतिगोचरीकृता ॥४०॥

Thereupon the king of Daityas replied :—"O ye deities ranging in the sky, what do you say, taking the opposite side of the Asuras. Alas, immediately forgettigg the pain inflicted by my arrows you will take to your heels. 40.

कटुस्वरैः प्रालपथाम्बरस्थिताः शिशोर्बलात्षड्दिनजातकस्य किम् ।
श्वानः प्रमत्ता इव कार्त्तिके निशि स्वरं वनान्ते मृगधूर्तका इव ॥४१॥

Stationed in the sky and depending upon the strength of a boy, six days old, what are you speaking harsbly like wicked dogs in the night of a Kartika month ? 41

सङ्गेन वो गर्भतपस्विनः शिशुर्वराक एषोऽन्तमवाप्स्यति ध्रुवम् ।
अतस्करस्तस्करसङ्गतो यथा तद्वो निहन्मि प्रथमं च ततोऽप्यमुम् ॥४२॥

This infant son of the ascetic will surely meet with destruction. As evenan innocent man is killed by keeping company with a thief, so after destroying you all first I will afterwards kill that innocent boy." 42.

इतीरयत्युग्रतरं महासुरे महाकृपाणं कलयत्यलं क्रुधा ।
परस्परोत्पीडितजानवो भयान्नभश्चरा दूरतरं विदुद्रुवुः ॥४३॥

The king of Asuras after having said this the sky-ranging gods, holding huge daggers, fled away in fear, each striking the other with his knee-joints. 43.

ततोऽवलेपाद्विकटं विहस्य स व्यधत्त कोशादसिमुत्तमं बहिः ।
रथं द्रुतं प्रापय वासवान्तिकं नन्वित्यवोचन्निजसारथिं रथी ॥४४॥

Thereupon laughing hideously in pride and placing his shining sword in the sheath the king of Asuras said to his charioteer "Do you soon drive the car where the king of gods is." 44

मनोतिवेगेन रथेन सारथिप्रणोदितेन प्रचलन्महासुरः ।
ततः प्रपेदे सुरसैन्यसागरं भयंकराकारमपारमग्रतः ॥४५॥

Thus commanded he drove the car swift as the mind and the Asura Taraka reached the fore-part of the dreadful celestial army. 45.

पुरः सुराणां पृतनां प्रथीयसीं विलोक्य वीरः पुलकं प्रमोदजम् ।
बभार भूम्नाथ स बाहुदण्डयोः प्रचण्डयोः संगरकेलिकौतुकी ॥४६॥

Beholding that vast celestial and being anxious to play with his huge arms the king of Asuras was filled wite great delight. 46.

ततो महेन्द्रस्य चराश्चमूचरा रणान्तलीलारभसेन भूयसा ।
पुरः प्रचेलुर्मनसोऽतिवेगिनो युयुत्सुभिः किं समरे विलम्ब्यते ॥४७॥

Worked up with a desire to fight the followers of the Daitya went on as swiftly as the mind. Do the heroes ever make delay in battle ? 47.

पुरः स्थितं देवरिपोश्चमूचरा बलद्विषः सैन्यसमुद्रमभ्ययुः ।
भुजं समुत्क्षिप्य परेभ्य आत्मनोऽभिधानमुच्चैरभितो न्यवेदयन् ॥४८॥

Plunging themselves into the ocean of soldiers, throwing up their arms the soldiers of the Asura began to recite their own names. 48.

पुरोगतं दैत्यचमूमहार्णवं दृष्ट्वा परं चुक्षुभिरे महासुराः ।
पुरारिसूनोर्नयनैककोणके ययुर्भटास्तस्य रणेऽवहेलया ॥४९॥

Beholding before the army of the Asura like a vast ocean all the gods were worked up with anxiety. But the result of the future battle was perceptible in the corner of the eye of the son of Smara's enemy the a commander-inchief of the celestial army. 49.

द्विषद्बलत्रासविभीषिताश्चमूर्दिवौकसामन्धकशत्रुनन्दनः ।
अपश्यदुद्दिश्य महारणोत्सवं प्रसादपीपूषधरेण चक्षुषा ॥५०॥
उत्साहिताः शक्तिधरस्य दर्शनान्मृधे महेन्द्रप्रमुखा मखाशनाः ।
अहं मृधे जेतुमरीनरीरमन्न कस्य वीर्याय वरस्य संगतिः ॥५१॥

Seeing the celestial soldiers stricken with anxiety on beholding the enemy's army the General Kartikeya looked with graceful eyes at them inorder to ascertain his own Strength. Seeing that great hero in battle Indra and other gods exclaimed "I will defeat the enemy in battle," and began to display great zeal. Who is there who does not display his power on being united with the foremost of heroes. 50-51.

परस्परं वज्रधरस्य सैनिका द्विषोऽपि योद्धुं स्वकरोद्धृतायुधाः ।
वैतालिकश्राविततारविक्रमाभिधानमीयुर्विजयैषिणो रणे ॥५२॥

The car-warriors respectfully reciting their names the soldiers of the holder of thunder-bolt as well as those of his enemy took up their arms. 52.

संग्रामं प्रलयाय संनिपततो वेलामतिक्रामतो
वृन्दासुरसैन्यसागरयुगस्याशेषदिग्व्यापिनः ।
कालातिथ्यभुजो बभूव वहलः कोलाहलः क्रोषणः
शैलोत्तालतटीविघट्टनपटुर्ब्रह्माण्डकुक्षिंभरिः ॥५३॥

There arose a great tumult from the two armies of the gods and demons, extending far and wide and worked up with anger like unto that of the two oceans heaving and going beyond their banks at the time of dissolution. It appeared that inorder to make profuse presents unto death a great tumult, capable of rending the mountains, filled the belly of the universe, 53.

षोडशः सर्गः

CANTO XVI.

अथान्योन्यं विमुक्तास्त्रशस्त्रजालैर्भयंकरैः ।
युद्धमासीत्सुनासीरसुरारिबलयोर्महत् ॥१॥

Thereupon displaying their respective arms the celestial and Asura hosts began to fight a terrible battle. 1.

पत्तिः पत्तिमभीयाय रणाय रथिनं रथी ।
तुरंगस्थं तुरंगस्थो दन्तिस्थं दन्तिनि स्थितः ॥२॥

The foot soldiers confronted the foot, the car-warriors fought with the car-warriors, the intantry with the infantry, the elephant-warriors with other elephant-warriors. 2.

युद्धाय धावतां धीरं वीराणामितरेतरम् ।
वैतालिकाः कुलाधीशा नामान्यलमुदाहरन् ॥३॥

The panegyrists began to sing the history of the heroes. Worked up with eulogy the heroes, without spending a moment, began to fight. 3.

पठतां बन्दिवृन्दानां प्रवीरा विक्रमावलीम् ।
क्षणं विलम्ब्य चित्तानि ददुर्युद्धोत्सुकाः पुरः ॥४॥

In the battle-field—the heroes, eager to fight, would desist from fighting for a moment at intervals to give their earr to the enlogies sung by their panegyrists. 4

संग्रामानन्दवर्धिष्णौ विग्रहे पुलकाञ्चिते ।
आसीत्कवचविच्छेदो वीराणां मिलतां मिथः ॥५॥

When the heroes began to fight with one another their bodies increased with the joy of war and thereat their coats of mail dropped down from their person. 4

निर्दयं खड्गभिन्नेभ्यः कवचेभ्यः समुत्थितैः समुत्थितैः ।
आसन्व्योमदिशस्तूलैः पलितैरिव पाण्डुराः ॥६॥

With coats of mail sundered mercilessly the sky and the quarters were rendered brown as if with cotton. 6

खङ्गा रुधिरसंलिप्ताश्चण्डांशु करभासुराः ।
इतस्ततोऽपि वीराणां विद्युतां वैभवं दधुः ॥७॥

Covered with blood, the swords of the heroes effulgent like the rays of the sun, appeared like so many lightnings. 7

विसृजन्तो मुखैर्ज्वालं भीमा इव भुजंगमाः ।
विसृष्टाः सुभटै रुष्टैर्व्योम व्यानशिरे शराः ॥८॥

Arrows shot by clever warriors, emitting flames from their mouths like deadful serpents covered the sky 8

बाढ़ं वपूंषि निर्भिद्य धन्विनां निघ्नतां मिथः ।
अशोणितमुखा भूमिं प्राविशन्दूरमाशुगाः ॥९॥

Piercing deeply the body the arrows of the bowmen, without blood in their mouths, dropped down at a distance on the ground. 9

निर्भिद्य दन्तिनः पूर्वं पातयामासुराशुगाः ।
पेतुः प्रवरयोधनां प्रीतानामाहवोत्सवे ॥१०॥

The arrows first stuck down the elephants piercing their body and then dropped down amongst the hostile warriors. 10

ज्वलदग्निमुखैर्बाणैर्नीरन्ध्रैरितरेतम् ।
उच्चैर्वैमानिका व्योम्नि कीर्णे दूरमपासरन् ॥११॥

The sky being strewn with thick and blazing arrows the carwarrios amongst the gods went elsewhere. 11

विभिन्नं धन्विनां बाणैर्व्यथार्तमिव विह्वलम् ।
ररास विरसं व्योम श्येनप्रतिरवच्छलात् ॥१२॥

Struck with the arrows of the warriors and being bewildered the sky began to make a hoarse sound in the shape of the Generals. 12

चापैराकर्णमाकृष्टैर्विमुक्ता दूरमाशुगाः ।
अधावन्रुधिरास्वादलुब्धा इवरणौषिणाम् ॥१३॥

Tempted to drink the blood of the warriors, engaged in the action, the arrows, shot off bows drawn to ears, dropped down at a distance. 13

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गृहीताः पाणिभिर्वीरैर्विकोशाः खड्गराजयः ।
कान्तिजालच्छलादाजौ व्यहसन्संमदादिव ॥१४॥

The heroes holding the unsheathed swords in their hands; they, appearing as so many mouths of the battle by their lustre, began to laugh. 14

खड्गाः शोणितसंदिग्धा नृत्यन्तो वीरपाणिषु ।
रजोघने रणेऽनन्ते विद्युतां वभवं दधुः ॥१५॥

The swords, bathed in blood, dancing in the palms of the warriors it appeared that lightnings manifested themselves in the vast battle-field clouded with dust. 15

कुन्ताश्चकाशिरे चंडमुल्लसन्तो रणार्थिनाम् ।
जिह्वाभोगा यमस्येव लेलिहाना रणाङ्गणे ।।१६॥

The lances of the warriors were shining brightly in the battlefield like the lolling tougue of the night of Death. 16

प्रज्वलत्कान्तिचक्राणि चक्राणि वरचक्रिणाम् ।
चण्डांशुमण्डलश्रीणि रणव्योमनि बभ्रमुः ॥१७॥

The buring effulgence of the persons of the leading car-warriors moved in the sky of battle like the rays of the sun. 17

केचिद्वीरैः प्रणादैश्च वीराणामभ्युपेयुषाम् ।
निपेतुः क्षोभतो वाहादपरे मुमुहुर्मदात् ॥ १८ ॥

At the terrible war-crics of the assembled warriors some dropped down from the horses and others became insensible.18

कश्चिदभ्यागते वीरे जिघांसौ मुदमादधौ ।
परावृत्य गते क्षुब्धे विषमादाहवप्रियः ॥ १९ ॥

Encountering their hostile combatants some heroes taking pleasure in battle were filled with joy. The cowards fled from the battle-field in dismay. 19

बहुभिः सह युद्ध्वा वा परिभ्रम्य रणाल्वणाः ।
उद्दिश्य तानुपेयुः केऽपि ये पूर्ववृता रणे ॥ २० ॥

Moving about and fighting with other heroes and calling them by names some warriors said "I have settled to fight you first."20

अभितोऽभ्यागतान्योद्धुं वीरात्रणमदोद्धतान् ।
प्रथनन्दन्भुजादण्डरोमोद्गमभृतो भटाः ॥ २१ ॥

Some warriors struck at the arms of others coming towards them from all sides with hairs standing on end. 21

शस्त्रभिन्नेभकुम्भेभ्यो मौक्तिकानि च्युतान्यधः ।
अध्याहवक्षेत्रमुप्तकीर्तिबीजाङ्कुरश्रियम् ॥ २२ ॥

The pearls dropped from the trappings of elephants and looked like seeds sown in the battlefield. 22

वीराणां विषमैर्घोषैर्विद्रुता वारणा रणे ।
शास्यमाना अपि त्रासाद्भेजुर्धूताङ्कुशा दिशः ॥ २३ ॥

Terrified at the war-cries of the heroes, the elephants, not even controlled by the strokes of the hook began to fly away to the end of the quarter. 23

रणे बाणगणैर्भिन्ना भ्रमन्तो भिन्नयोधिनः ।
निममज्जुर्मिलद्रक्तनिम्नगासु महागजाः ॥ २४ ॥

Runnig in the battle-field, the huge-elephants, with bodies wounded with shafts, scattered the warriors and threw them into the ocean of blood. 24

अपारेऽसृक्सरित्पूरे रथेषूच्चैस्तरेष्वपि ।
रथिनोऽभिरिपुं क्रुद्धा हुंकृतैर्व्यसृजञ्शरान् ॥ २५ ॥

Confronting the enemies, some warriors, standing on huge cars in the rivers of blood, began to discharge arrows. 25

खड्गनिर्लूनमूर्धानो व्यापतन्तोऽपि वाजिनः ।
प्रथमं पाययामासुरसिना दारितानरीन् ॥ २६ ॥

The horses, having their heads severed with swords, dropped down not before having struck down the enemies whose heads were cut off with daggers. 26

वीराणां शस्त्रभिन्नानि शिरांशि निपतन्त्यपि ।
अधावन्दन्तदष्ठोष्ठभीमान्यभिरिपुं क्रुधा ॥ २७ ॥

Falling down the heads of heroes, cut off by arrows, ran towards the enemies biting their lips with teeth. 27

शिरांसि वरयोधानामर्धचन्द्रहृतान्यलम् ।
आददाना भृशं पादैः श्येना व्यानशिरे नभः ॥ २८ ॥

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Holding the heads of the leading warriors cut off with crescent-shaped arrows with their teeth the hawks began to fly away, covering all the quarters 28

क्रोधदभ्यापतद्दन्तिदन्तारूढा: पदातय: ।
अश्वारोहा गजारोहप्राणान्प्रासैरपाहरन् ॥ २९ ॥

When the elephant-riders, in anger came between the infantry and cavalry the latter began to slaughter the former with Prashas. 29

शस्त्रच्छिन्नगजारोहा विभ्रमन्त इतस्तत: ।
युगान्तवातचलिता: शैला इव गजा बभु: ॥ ३० ॥

Although the elephant riders were wounded with arrows still the elephants began to move about; and it appeared thereat that the mountains were being shaken by the wind of dissoltion. 30

मिलितेषु मिथो योद्धुं दन्तिषु प्रसभं भटा: ।
अगृह्णन्रुध्यमानाश्च शस्त्रैः प्राणान्परस्परम् ॥ ३१ ॥

When the elephants thus began to fight the combatants killed one another with their weapons. 31

रुषा मिथो मिलद्दन्तिदन्तसंघर्षजोऽनल: ।
योधाञ्शस्त्रहृतप्राणानदहत्सहसाऽरिभि; ॥ ३२ ॥

The fire, originating from the clashing of the tusks of the elephants began to consume all of a sudden the elephant-warriors killed by the weapons of the enemies. 32

आक्षिप्ता अपि दन्तीन्द्रैः कोपनैः पत्तय: परम् ।
तदसूनहरन्खड्गघातैः स्वस्य पुरः प्रभोः ॥ ३३ ॥

When the elephants, in anger, threw up the foot-soldiers with their trunks, their master, seated on them killed the enemies, thus thrown up, by cutting them in twain with their swords. 33

उत्क्षिप्य करिभिर्दूरान्मुक्तानां योधिनां दिवि ।
प्रापि जीवात्मभिर्दिव्या गतिर्वा विग्रहैर्महो ॥ ३४ ॥

The elephants caught the warriors and threw them at a distance. As soon as they were dead their souls held the celestial damsels by the neck. 34

खङ्गैर्धवलधारालैर्निहत्य करिणां करान् ।
तैर्भुवापि समं विद्वान्संतोषं न भटा ययुः ॥ ३५ ॥

Weapons stole away the trunks which the infantry had cut off with their sharp swords. 35

आक्षिप्याभिदिवं नीताः पत्तयः करिभिः करैः ।
दिव्याङ्गनाभिरादातुं रक्ताभिर्द्रुतमीषिरे ॥ ३६ ॥

When the foot-soldiers were thrown up towards heaven by the elephants with their trunks crimson-hued celestial damsels came and covered the welkin. 36

धन्विनस्तुरगारूढा गजारोहान्शरैः क्षतान् ।
प्रत्यैच्छन्मूर्च्छितान्भूयो योद्धुमाश्वसतश्चिरम् ॥ ३७ ॥

Seeing the elephant riders swoon away the bowmen and horse-soleirs began to wait for sometime in expectation of an engagement 37

क्रुद्धस्य दन्तिनः पत्तिर्जिघृक्षोरसिना करम् ।
निर्भिद्य दन्तमुसलावारुरोह जिघृक्षया ॥ ३८ ॥

Desirous of cutting off the trunks of the wicked elephants with their swords the infantry began to get upon them piercing their tusks 38

खङ्गेन मूलतो हत्वा दन्तिनो रदनद्वयम् ।
प्रातिपद्ये प्रविष्टोऽपि पदातिर्निरगाद् द्रुतम् ॥ ३९ ॥

Cutting the four legs of the elephants although the foot soldiers went under them they quickly came out before they dropped down. 39

करेण करिणा बोरः सुगृहीतोऽपि कोपिना ।
असिनाऽसूञ्जहाराशु तस्यैव स्वयमक्षतः ॥ ४० ॥

Althought caught by infuriated elephants the heroes killled them with their swords and remained themseleves unhurt. 40

तुरंगी तुरगारूढं प्रासेनाहत्य वक्षसि ।
पततस्तस्य नाज्ञासीत्प्रासघातं स्वके हृदि ॥ ४१ ॥

One horse-soldie striking another such with his weapon, could not know before he was wounded that he was cut on his breast by the Prasa of the falling combatant. 41

द्विषा प्रासहृतप्राणो वाजिपृष्ठदृढासनः ।
हस्तोद्धूतमहाप्रासो भुवि जीवन्निवाभ्रमत् ।।४२।।

By the huge Pasa which he had formerly in his hand, the hero, seated firm on horse back, although killed by his enemy, seemed alive and moving about in the battle-field with Prass in his hand. 42

तुरंगसादिनं शस्त्रहृतप्राणं गतं भुवि ।
अबद्धोऽपि महाबाजी न साश्रुनयनोऽत्यजत् ।।४३।।

The huge horse, with his eyes dilated in fear, did not leave the body of the warrior covered with wounds even after he had dropped down dead 43

भल्लेन शितधारेण भिन्नोऽपि रिपुणाश्वगः ।
नामूर्च्छत्कोपतो हन्तुमियेष प्रपतन्नपि ।।४४।।

Although severed with a sharp sword, the horse-soldier, before, he swooned away, tried to kill his compatant in anger 44

मिथः प्रासाहतौ वाजिच्युतौ भूमिगतौ रुषा ।
शस्त्र्या युयुधतुः कौचित्केशाकेशि भूजाभुजि ।।४५।।

When striking each other in anger both the heroes dropped down on earth they began to fight with knives or closed one another with arms or by holding one another's hairs 45

रथिनो रथिभिर्बाणैर्हृतप्राणा दृढासनाः ।
धृतकार्मुकसंधानाः सप्राणा इव मेनिरे ।।४६।।

Setting formerly arrows to their bows, car-warriors. firmly seated, appeared alive although killed by other car-warriors 46

न रथी रथिनं भूयः प्राहरच्छस्त्रमूर्च्छितम् ।
प्रत्याश्वसन्तमन्विच्छन्नातिष्ठद्युधि लोभतः ।।४७।।

One car.warrior. seeing another fallen in swoon, desisted from striking him but waited in expectation of an engagement till he regained consciousness 47.

अन्योन्यं रथिनौ कौचिद्गतप्राणौ दिवं गतौ ।
एकामप्सरसं प्राप्य युयुधाते वरायुधौ ।।४८।।

Two car-warriors, holding most excellent weapons, killed by each other, went to heaven and began to fight again for one Apsara. 48.

मिथोऽर्धचन्द्रनिर्लूनमूर्धानौ रथिनौ रुचा ।
खेचरौ भुवि नृत्यन्तौ स्वकबन्धावपश्यताम् ॥४६॥

When the heads of the two heroes were chopped off with crescent-shaped arrow the sky-rangers saw their bodies dancing on carth. 49.

रणाङ्गणे शोणितपङ्कपिच्छिले कथं कथंचिन्ननृतुर्धृतायुधाः ।
नदत्सु तूर्येषु परेतयोषितां गणेषु गायत्सु कबन्धराजयः ॥५०॥

When trumpets were struck in the battle-field rendered slippery with blood gobin women and trunkless demons began to dance with great difficulty. 50

इति सुररिपुर्वृत्ते युद्धे सुरासुरसैन्ययोः
रुधिरसरितां मञ्जद्दन्तिव्रजेषु तटेष्वलम् ।
अरुणनयनः क्रोधाद्भीमभ्रमद्भ्रुकुटीमुखः
सपदि ककुभामीशानभ्यामगत्स युयुत्सया ॥५१॥

Thus when the encouater between the gods and demons began a stream of blood flowed in the battle-field in which the elephants were like banks. With his eyes reddened in anger and frowning the king of Asuras came before the guardians of the quarters with a desire to fight with them. 51

सप्तदश: सर्ग:

CANTO XVII.

दृष्ट्वाभ्युपेतमथ दैत्यपतिं पुरस्ता-
त्संग्रामकेलिकुतुकेन घनप्रमोदम् ।
योद्धुं मदेन मिमिलुः ककुभामधीशा
बाणान्धकारितदिगम्बरगर्भमेत्य ॥१॥

When worked with a desire to sport in the battle-field Kartikeya, the commander-in-chief of the celestial army came before the guardians of the quarters, maddened with the fury of battle, assembled in the sky and quarters darkened with arrows.

देवद्विषां परिवृढो विकटं विहस्य
बाणावलीभिरमरान्विकटान्ववर्ष ।
शैलानिव प्रवरवारिधरो गरिष्ठा-
नद्भिः पराभिरथ गाढमनारताभिः ॥२॥

Then laughing hideously, the Asura-chief Taraka coverd all the quarters with a down pour of arrows by which it appeared that clouds covered a huge mountain with incessant showers. 2

जम्भद्विषत्प्रभृतिदिक्पतिचापमुक्ता
बाणाः शिता दनुजनायकबाणसंघान् ।
अह्नाय तार्क्ष्यनिवहा इव नागपूगान् ।
सद्यो विचिच्छिदुरलं कणशो रणान्ते ॥३॥

As Garudas tear into pieces the serpents so the sharp arrwos discharged by Indra and other guardian deities of quarters in the battle-field sunderd into atoms the shafts of the king of Asuras. 3

तान्प्रज्वलत्फलमुखैर्विषमैः सुरारि-
नामाङ्कितैः पिहितदिग्गगनान्तरालैः ।
आच्छादितस्तृणचयानिव हव्यवाह-
श्चिच्छेद सोऽपि सुरसैन्यशरान्शरौघैः ॥४॥

Like unto fire covering the quarters and sky the king of Asuras too, with burning arrows, with his name written thereon with grass, cut off the shafts of the celestial soldiers. 4

दैत्येश्वरो ज्वलितरोषविशेषभोमः
सद्यो मुमोच युधि यान्विशिखान्सहेलः ।
ते प्रापुरुद्भटभुजंगमभीमभावं
गाढं बबन्धुरपि ताँस्त्रिदशेन्द्रमुख्यान् ॥५॥

The arrows, which were discharged by the Asura chief moving about and burning in anger in the battle-field, assuming terrific forms like raging serpents, fettered the leading celestials. 5

ते नागपाशविशिखैरसुरेण बद्धाः
श्वासानिलाकुलमुखा विमुखा रणस्य ।
दिङ्नायका बलरिपुप्रमुखाः स्मरारि-
सूनोः समीपमगमन्विपदन्तहेतोः ॥६॥

Bound by the Asura in serpentine nooses and sighing heavily they desisted from fighting. In order to avert the evil the guardians of the quarters approachcd Kartikeya. 6

दृष्टिप्रपातवशतोऽपि पुरारिसूनो-
स्ते नागपाशघनबन्धविपत्तिदुःखात् ।
इन्द्रादयो मुमुचिरे स्वयमस्य देवाः
सेवां व्यधुर्निकटमेत्य महाजिगीषोः ॥७॥

Released from the calamity of being fettered by serpentine nooses by favourable looks of the son of Tripura's enemy they began to serve Kumara desirous of achieving a grert victory. 7

उद्दीप्तकोपदहनोऽथ सुरेन्द्रशत्रु-
रह्नाय सारथिमवोचत चण्डबाहुः ।
बद्धा मया सुरपतिप्रमुखाः प्रसह्य
बालस्य धूर्जटिसुतस्य निरीक्षेण ॥८॥
मुक्ता बभूवुरधुना तदिमान्विहाय
कर्तास्म्यमुं समरभूमिपशूपहारम् ।

तत्स्यन्दनं सपदि वाहय शंभुसूनुं
द्रष्टास्मि दर्पितभुजाबलमाहवाय ॥९॥

Thereupon burning like the fire of anger the large-armed celestial enemy Taraka said to his charioteer:—"The gods headed by Indra bound by me with serpentine nooses have been released by the looks of the infant son of Mahesha. Leaving them I will offer sacrifice of beasts to the battle-field, Therefore drive my car to the Shambhu's son. I will see how much strength that proud Kumar holds on his arms." 8–9

तत्स्यन्दनः सपदि सारथिसंप्रणुन्नः
प्रक्षुब्धवारिधरधीरगभीरघोषः ।
चण्डश्चचाल दलिताखिलशत्रुसैन्य-
मांसास्थिशोणितविपङ्कविलुप्तचक्रा ॥१०॥

The charioteer drove his car making a rattle deep like the muttering of clouds. It proceeded slowly on mud caused by flesh, bones and blood. 10

दृष्ट्वा रथं प्रलयवातचलद्गिरीन्द्र-
कल्पं दलद्बलविरावविशेषरौद्रम्
अभ्यागतं सुररिपोः सुरराजसैन्यं
क्षोभं जगाम परमं भयवेपमानम् ॥११॥

Seeing that car of the celestial enemy come with a terrific form at the time of grinding the enemies like a huge mountain shaken by the wind at the time of universal dissolution the celestial soldiers began to tremble in fear. 11

प्रक्षुभ्यमाणमवलोक्य दिगीशसैन्यं
शंभोः सुतं कलहकेलिकुतुहलोत्कम् ।
उद्दामदोःकलिकार्मुकदण्डचण्डः
प्रोवाच वाचमुपगम्य स कार्तिकेयम् ॥१२॥

Seeing the soldiers of the deities of the quarters thus terrified approach Kartikeya anxious to sport in battle the terrific lord of Daityas Taraka, who held a bow with great prowess said:—. 12

रे शंभुतापसशिशो बत मुञ्च मुञ्च
दोर्दर्पमत्र विरम त्रिदिवेन्द्रकार्यात् ।
शस्त्रैः किमत्र भवतोऽनुचितैरतीव
बालत्वकोमलभुजातुलथभारभृतैः ॥१३॥

"O weaver son of Shambau, desist soon from this work which causes uneasiness unto the king of celestials. Am I afraid of the attack of your arms tender like new lotuses and usused to victories ? 13

एवं त्वमेव तनयोसि गिरीशगौर्यो:
किं यासि कालविषयं त्रिषमैः शरैर्मे ।
संग्रामतोऽपसर जीव पितुर्जनन्या-
स्तूर्णं प्रविश्य वरमङ्कतलं विधेहि ॥१४॥

You are the only and best son of Girisha and Gouri· Why will you die a premature death in the net of my arrows ? Therefore no use of a battle. Flying from the battle-field. in my fear fill up the tender laps of thy parents. 15

सम्यक्स्वयं किल विमृश्य गिरोशपुत्र
जम्भद्विषोऽस्य जहिहि प्रतिपक्षमाशु ।
एष स्वयं पयसि मज्जति दुर्विगाह्ये
पाषाणनौरिव निमज्जयते पुरा त्वाम् ॥१५॥

O son of Girisha, considering it well in your mind give up the party of Jambou's enemy. This Indra himself will sink in deep water, but forsooth before that he will drown you like a heavy boat." 15

इत्थं निशम्य वचनं युधि तारकस्य
कम्पाधरो विकचकोकनदारुणाक्षः ।
क्षोभात्त्रिलोचनसुतो धनुरीक्षमाणः
प्रोवाच वाचमुचितां परिमृश्य शक्तिम् ॥१६॥

Hearing those words of the Asaras Tarka in the battle Kartikeya, the son of the three-eyed Siva, with his lips trembling in anger and eyes reddened like a full-blown lotus, cast his bow and replied. 16

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दैत्याधिराज भवता यदवादि गर्वा-
त्तत्सर्वमप्युचितमेव तवैव किं तु ।
द्रष्टाऽस्मि ते प्रवर बाहुबलं वरिष्ठं
शस्त्रं गृहाण कुरु कार्मुकमाततज्यम् ॥१७॥

Yes it becomes you to give vent to such words in pride. I will examine your superior strength of arms; string your bow and take up arrows." 17

उत्युक्तवन्तमवमवदत्त्रिपुरारिपुत्रं
दैत्यः क्रुधौष्ठमधरं किल निर्विभिद्य ।
युद्धार्थमुद्भटभुजाबलदर्पितोऽसि
बाणान्सहस्व मम सादितशत्रुपृष्ठान् ॥१८॥

On Kartikeya saying the Asura, with his lips expanded in anger said :—"If you wish battle being elated with the pride of your strength then bear my arrows bathed in blood."

दुःप्रेक्षणीयमरिभिर्धनुराततज्यं
सद्यो विधाय विषमान्विशिखंन्यधत्त ।
स क्रोधभीमभुगेन्द्रनिभं स्वचापं
चण्डं प्रपञ्चयति जैत्रशरैः कुमारे ॥१९॥

Saying it the king of Asuras immediately stringed his bow, dreadful-looking unto his enemies. Then in anger Kumara set a dreadful looking arrow to his bow resembling a huge serpent. 19

कर्णान्तमेत्य दितिजेन विकृष्यमाणं
कोदण्डमेतदभितः सुषुवे शरौघान् ।
व्योमाङ्गणे लिपिकरान्किरणप्ररोहैः
सान्द्रैरशेषककुभां पलितंकरिष्णून् ॥२०॥

Then stretching his bow to his ears the Daitya-chief discharged arrows. They spread on all sides of his bow. 20

बाणैः सुरारिधनुषः प्रसृतैरनन्तै-
निर्घोषभीषितभटो लसदंशुजालैः ।
अन्धीकृताखिलसुरेश्वरसैन्य ईश-
सूनुः कुतोऽपि विषयं न जगाम दृष्टेः ॥२१॥

It appeared that the painter of the sky (the sun) was painting arrows ou all sides of a mountain with his rays. (Covering the celestial army with his shining arrows the Daitya-chief whose shafts strike terror unto heroes was not seen there himself).

देवेन मन्मथरिपोस्तनयेन गाढ-
माकर्णंकृष्टमभितो धनुराततज्यम् ।
बाणानसूत निशितान्युधि यान्सुजैत्रा-
स्तैः सायका बिभिदिरे सहसा सुरारेः ॥२२॥

The various arrows, discoared in battle by the shafts of the Manmatha's enemy drawing his bow to his ear, cut all of a sudden into pieces the shafts of the enemy of gods. 22

रेजे सुरारिशरद्दुर्दिनके निरस्ते
सद्यस्तरां निखिलखेचरखेदहेतौ ।
देवः प्रभाप्रभुरिव स्मरशत्रुसूनुः
प्रद्योतनः सुघनदुर्धरधामधामा ॥२३॥

Assailing the body of the numerous skyrangers, and making the day renderd inclement by arrows of the king of Asuras fair he stood there lighting up the world by the irrepressible effugenbe of his own person like unto the lord of gods. 23

तत्राथ दुःसहतरं समरे तरस्वी
धामाधिकं दधति धीरतरं कुमारे ।
मायामयं समरमाशु महासुरेन्द्रो
मायाप्रचारचतुरो रचयांचकार ॥२४॥

Then the great Asura.king, Taraka, of fierce energy, in battle more patient, and expert in spreading illusions. began to fight an illusive battle hard to stand. 24

अह्नाय कोपकलुषो विकटं विहस्य
व्यर्थां समर्थ्या वरशस्त्रयुधं कुमारे ।
जिष्णुर्जगद्विजयदुर्ललितः सहेलं
वायव्यमस्त्रमसुरो धनुषि न्यधत्त ॥२५

Thereupone when Kumara became victorious in that illusive hattle, that highly irrepresible Asura, the flage of victory in the world, seeing his illusion baffled and worked up with anger laughing hideouely put an airy arrow to bis bow. 25

संधानमात्रमपि यस्य युगान्तकाल-
भूतभ्रमं परुषभीषणघोरघोषः ।
उद्धूतधूलिपटलैः पिहिताम्बराशः
प्रच्छन्नचण्डकिरणो व्यसरत्समीरः ॥२६॥

As soon as that arrow was shot a terrible wind blew there, causing whirl-winds as at the time of universal dissolution, making a dreadful and hoarse sound raising up dust and covering the middle of the sky and the sun of firce rays. 26

कुन्दोज्ज्वलानि सकलातपवारणानि
धूतानि तेन मरुता सुरसैनिकानाम् ।
उड्डीयमानकलहंसकुलोपमानि
मेघाभधूलिमलिने नभसि प्रसस्रुः ॥२७॥

The wind blew up the umbrellas of the gods white like Knnda flowers, which flew irregularly in tne sky darkenend with dust like swans.

विध्वस्य तेन सुरसैन्यमहापताका
नीता नभस्तलमलं नवमल्लिकाभाः ।
स्वर्गापगाजलमहौघसहस्रलोलां
व्यातेनिरे दिवि सिताम्बरकैतवेन ॥२८॥

It also blew up huge flags white like new Mallika flowers at which it appeared that the etherial Ganga was making a thousand of movements. 28.

धूतानि तेन सुरसैन्यमहागजानां
सद्यः शतानि विधुराणि दलत्कुथानि ।
पेतुः क्षितौ कुपितवासववज्रलून-
पक्षस्य भूधरकुलस्य तुलां वहन्ति ॥२९॥

The cars of the celestial host were thrown out of way by that terrible wind. The horses dropped down trembing and the charioteers fled away on all sides in dismay. 29.

तास्ता: खरेण मरुता रथराजयोऽपि
दोधूयमाननिपतिष्णुतुरंगमाश्च ।
विस्रस्तसारथिकुलप्रवरा: समन्ता-
द्व्यावृत्य पेतुरवनौ सुरवाहिनीनाम् ॥३०॥

Trembling, wandering away into wrong tracks and falling down on earth the huge elephants of the army looked like mountains whose wings were cut off by Vasava 30.

हित्वाऽऽयुधानि सुरसैन्यतुरंगवाहा
वातेन तेन विधुरा: सुरसैन्यमध्ये ।
शस्त्राभिघातमनवाप्य निपेतुरुर्व्यां
स्वीयेषु वाहनवरेषु पतत्सु सत्सु ॥३१॥

When the horses of the celestial host were struck down by that terrible storm, the distressed warriors, throwing off their arms, dropped down on earth as if wounded with weapons. 31.

तेनाहतास्त्रिदशसैन्यपदातयोऽपि
स्रस्तायुधा: सुविधुरा: परुषं रसन्त: ।
वात्याविबर्तदलवद्भ्रममेत्य दूरं
निष्पेतुरम्बरतलाद्वसुधातलेऽस्मिन् ॥३२॥

Assailed with that terrific storm the infantry of the gods began to cry distressfully and fearfully. Weapons came out of their hands and fell down on earth at some distance. 32.

इत्थं विलोक्य सुरसैन्यमथो अशेषं
दैत्येश्वरेण विधुरीकृतमस्त्रयोगात् ।
स्वर्लोकनाथकमलाकुशलैकहेतु-
र्दिव्यं प्रभावमतनोदतनु: स देव: ॥३३॥

Thus when the soldiers of the gods were greatly agitated by the king of Daityas with the strokes of his weapons that foremost of gods, Kartikeya, for regainidg the prosperity of heaven, began to display a celestial effulgence. 33.

तेनोज्झितं सकलमेव सुरेन्द्रसैन्यं
स्वास्थ्यं प्रपद्य पुनरेव युधि प्रवृत्तम् ।

दृष्ट्वाऽसृजद्दहनदैवतमस्त्रमिद्ध-
मुद्दीप्तकोपदहनः सहसा सुरारिः ॥३४॥

Thereupon united with Kumara and accordingly comforted the soldiers again began to fight. Seeing it the king of Asuras, burning like fire in great anger, discharged a flaming fiery weapon. 34.

वर्षातिकालजलदद्युतयो नभोन्ते
गाढान्धकारितदिशो घनधूमसंधाः ।
सद्यः प्रसस्रुरसितोत्पलदामभासो
दृग्गोचरत्वमखिलं न हि सन्नयन्तः ॥३५॥

Thereat obstructing the vision of the gods thick smokes. darkening the ten quarters, black like clouds and shining like lotuses, began to move about in the sky. 35.

दिक्चक्रवालमिलनैर्मलिनैस्तमोभि-
र्लिप्तं नभःस्थलमलं घनवृन्दसान्द्रैः ।
धूमैर्विलोक्य मुदिताः खलु राजहंसा
गन्तु सरः सपदि मानसमीपुरुच्चैः ॥३६॥

Seeing the sky covered with darkness setting thick like clouds at the extremities of the quarters as well as with smokes the swans immediately became anxious to go to the lake of Manasa 36.

जज्वाल वह्निरतुलः सुरसैनिकेषु
कल्पान्तकालदहनप्रतिमः समन्तात् ।
आशामुखानि विमलान्यखिलानि लो-ला
जालैरलं कपिलयन्सकलं नभोऽपि ॥३७॥

Then a fire, dreadful like that at the universal dissolution. was ablaze on all sides of the celestial host. Thereat the sky and quarters became red with flames. 37.

उज्जागरस्य दहनस्य निरर्गलस्य
ज्वालावलीभिरतुलाभिरनारताभिः ।
कीर्णं पयोदनिवहैरिव धूमसंघै-
र्व्योमाभ्यलक्ष्यत कुलैस्तडितामिवोच्चैः ॥३८॥

With continual flames of burning fire and smokes the sky appeared like a row of clouds accompanied with lightnings. 38.

गाढाद्भयाद्वियति विद्रुतखेचरेण
दीप्तेन तेन दहनेन सुदुःसहेन ।
दन्दह्यमानमखिलं सुरराजसैन्य-
मत्याकुलं शिवसुतस्य समीपमाप ॥३९॥

Scorched greatly with that unbearable flame. moving about in the sky and greatly agitated the celestial host approached the son of Sambhu. 39.

इत्यग्निना घनतरेण ततोऽभिभूतं
तद्देवसैन्यमखिलं विकलं विलोक्य ।
सस्मेरवक्त्रकमलोऽन्धकशत्रुसूनु-
र्बाणासनेन समधत्त स वारुणास्त्रम् ॥४०॥

Beholding the celestial armythus assailed by fire and over whelmed Kumara, smiling little, set an arrow to his bow. 40.

घोरान्धकारनिकरप्रतिमो युगान्त-
कालानलप्रबलधूमनिभो नभोन्ते ।
गर्जारवैर्विघटयन्नवनीधराणां
शृङ्गाणि मेघनिवहो घनमुज्जगाम ॥४१॥

Then shaking the mountain summits there arose in sky, muttering terribly, thick clouds dark like darkness, accompanied with the smokes of dissolution. 41.

विद्युल्लता वियति वारिदवृन्दमध्ये
गम्भीरभीषणरवैः कपिशीकृताशा ।
घोरा युगान्तचलितस्य भयंकराऽथ
कालस्य लोलरसनेव भ्रमच्चकार ॥४२॥

Accompanied with clouds muttering terribly, lightnings, like unto dreadful tongues at the time of universal dissolution, appeared in the sky, lighted up the quarters and surprized people. 42.

कादम्बिनी विरुरुचे विषकण्ठिकाभि-
रुत्तालकालरजनीजलदावलीभिः ।
व्योम्न्युच्चकैरचिररुक्परिदीपिताशा
दृष्टिच्छदा विषमघोषविभीषणा च ॥४३॥

With clouds looking like black throats and like night of dissolution with the rows of teeth, lightnings appeared there as if in terrible rage. 43.

व्योम्नस्तलं पिदधतां ककुभां मुखानि
गर्जारवैरविरतैस्तुदतां मनांसि ।
अम्भोभृतामतितरामनणीयसीभि-
र्धारावलीभिरभितो ववृषे समूहैः ॥४४॥

Covering the sky and quarters, and assailing the minds with terrible roars clouds began to pour torrents of rain on all sides. 44.

घोरान्धकारपटलैः पिहिताम्बराणां
गम्भीरगर्जनरवैर्व्यथितासुराणाम् ।
वृष्ट्या तथा जलमुचां वरुणास्त्रभाजां
विश्वोदरंभरिरपि प्रशशाम वह्निः ॥४५॥

When the sky was enshrouded with clouds many rivers of blood flowed in the battle-field, the dead bodies of Asuras striking against their banks. Then the fire spreading to the extremeties of quarters and about to devour the universe was extinguished by rain poured by clouds, covering the sky and destroying many an Asura stricken greatly with the roars of *Varuna's* weapons. 45.

दैत्योऽपि रोषकलुषो निशितैः क्षुरप्रै-
राकर्णकृष्टधनुरुत्पतितैः स भीमैः ।
तद्भीतिविद्रुतसमस्तसुरेन्द्रसैन्यो
गाढं जघान मकरध्वजशत्रुसूनुम् ॥४६॥

Thereupon worked up with anger the Asura began to strike Kumara with many razor-shaped arrows discharged from his bow drawn up to ears. The celestials began to fly away on all sides in his fear, 46.

देवोऽपि दैत्यविशिखप्रकरं सचापं
बाणैश्चकर्त कणशो रणकेलिकारो ।
योगीव योगविधिशुष्कमना यमाद्यैः
सांसारिकं विषयसंघममोघवीर्यम् ॥४७॥

Like unto a Yogin destroying worldly objects with infallible rules of self-restraint Kumara, engaged in sport in the battle, cut off into pieces with arrows the bow and shafts of the king of Asuras. 47.

भ्रूभङ्गभीषणमुखोऽसुरचक्रवर्ती
संदीप्तकोपदहनोऽथ रथं विहाय ।
क्रीडत्करालकरवालकरोऽसुरेन्द्र-
स्तं प्रत्यधावदभितस्त्रिपुरारिसूनुम् ॥४८॥

Thereupon burning in anger and looking dreadful like a serpent Lord Paramount of the Asuras, Taraka got down from his car, and with leathern fences, and sword in his hands confronted Kumar. 48.

अभ्यापतन्तमसुराधिपमीशपुत्रो
दुर्वारबाहुविभवं सुरसैनिकैस्तम् ।
दृष्ट्वा युगान्तदहनप्रतिमां मुमोच
शक्तिं प्रमोदविकसद्वदनारविन्दः ॥४९॥

Seeing that Asura-chief, having strength of arms invincible unto the soldiers of the gods, approach and looking delightful with a face like unto a lotus the Lord's son, Kartikeya, discharged a huge weapon Sakti capable of consuming everything like the fire of dissolution. 49.

उद्द्योतिताम्बरदिगन्तरमंशुजालैः
शक्तिः पपात हृदि तस्य महासुरस्य ।

हर्षाश्रुभिः सह समस्तदिगीश्वराणां
शोकोष्णबाष्पसलिलैः सह दानवानाम् ॥५०॥

Lighting up the sky and the quarters, the great Sakti, accompanied with the tears of grief of the Asuras and tears of joy of the regents of quarters, dropped on the breast of the Asura-chief. 50.

शक्तया हृतासुमसुरेश्वरमापतन्तं
कल्पान्तवातहतभिन्नमिवाद्रिशृङ्गम् ।
दृष्ट्वा प्ररूढपुलकाञ्चितचारुदेहा
देवाः प्रमोदमगमंस्त्रिदशेन्द्रमुख्याः ॥५१॥

Beholding the Asura Taraka struck down by that Sakti like unto a mountain summit by the wind at the end of a cycle Indra and other gods were filled with delight. 51.

यत्रापतत्स दनुजाधिपतिः परासुः
संवर्तकालनिपतच्छिखरीन्द्रतुल्यः ।
तत्रादधात्फणिपतिर्धरणीं फणाभि-
स्तद्भूरिभारविधुराभिरधो व्रजन्तीम् ॥५२॥

Deprived of his life Taraka, the king of the offspring of Danu, fell like a mountain struck by a whirl-wind. With his fangs Ananta, the king of serpents, could with difficulty hold the earth sinking down under the weight of his person. 52.

स्वर्गापगासलिलसीकरिणी समन्ता-
त्सौरभ्यलुब्धमधुपावलिसेव्यमाना ।
कल्पद्रुमप्रसववृष्टिरभून्नभस्तः
शंभोः सुतस्य शिरसि त्रिदशारिशत्रोः ॥५३॥

At that time the Kalpa tree, served by black-bees drawn thereby perfume, began to shower flowers accompanied with water drops of the celestial river on Shambhu's son Kartikeya the enemy of the Asuras. 53.

पुलकभरविभिन्नवारबाणा भुजविभवं बहु तारकस्य शत्रोः ।
सकलसुरगणा महेन्द्रमुख्याः प्रमदमुखच्छविसंपदोऽभ्यनन्दन् ॥५४॥

Thereupon with their faces expanded with joy and bodies filled with delight Indra and other gods, together with the leading celestials, welcomed the strength of Taraka's enemy. 54.

इति विषमशरारेः सूनुना जिष्णुनाजौ
त्रिभुवनवरशल्ये प्रोद्धृते दानवेन्द्रे
बलरिपुरथ नाकस्याधिपत्यं प्रपद्य
व्यजयत सुरचूडारत्नघृष्टाग्रपादः ॥५५॥

Thus when did the son of Smara's enemy ever victorious in battle, destroyed the king of Danavas, the enemy of the three worlds and like unto a mace, to the abode of death, and when Vala's enemy the king of gods, regained his kingdom in heaven, the celestials bowed unto him touching his foot with their jewelled crests. Released from dangers the gods were crowned with sucess. 55.

THE END

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